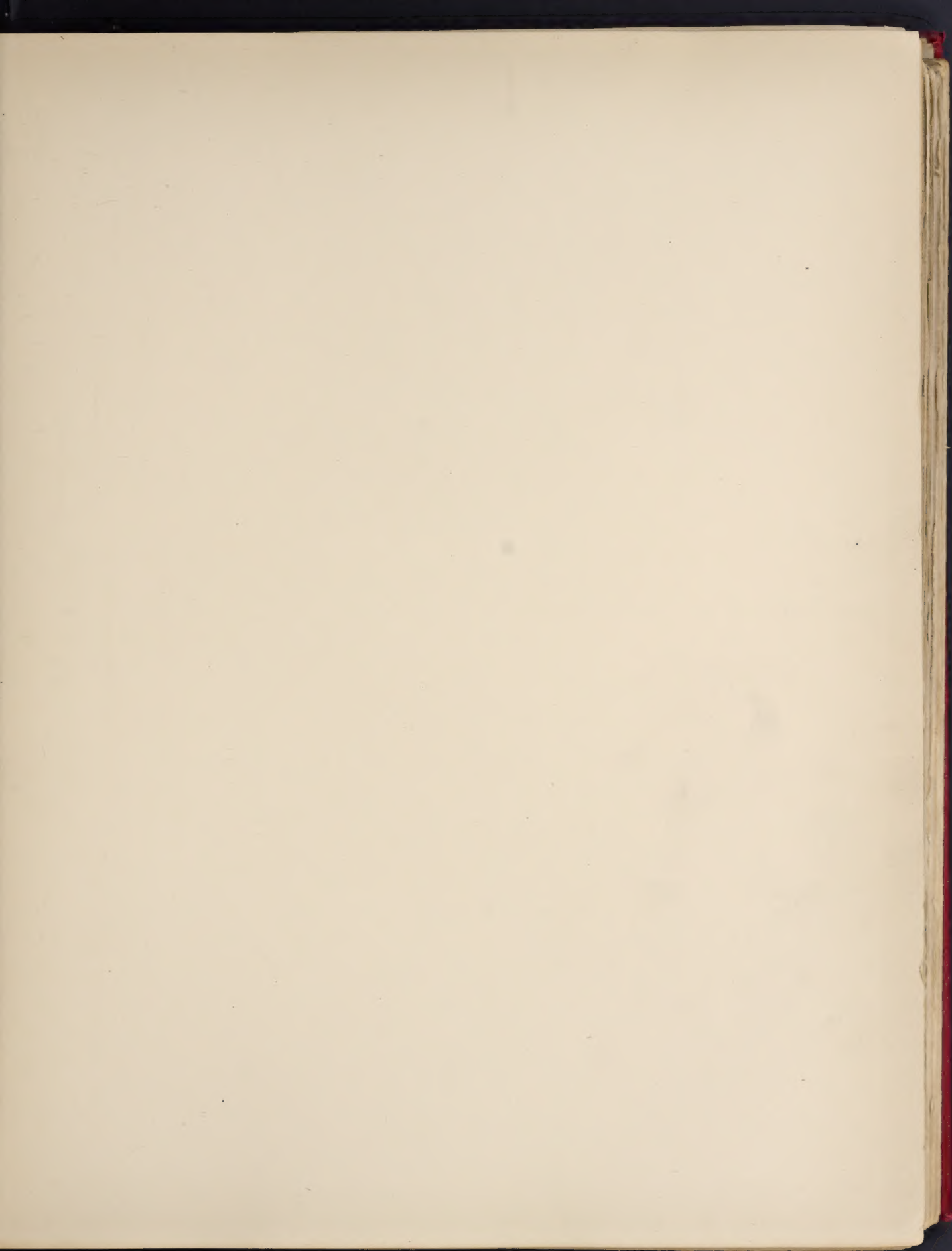


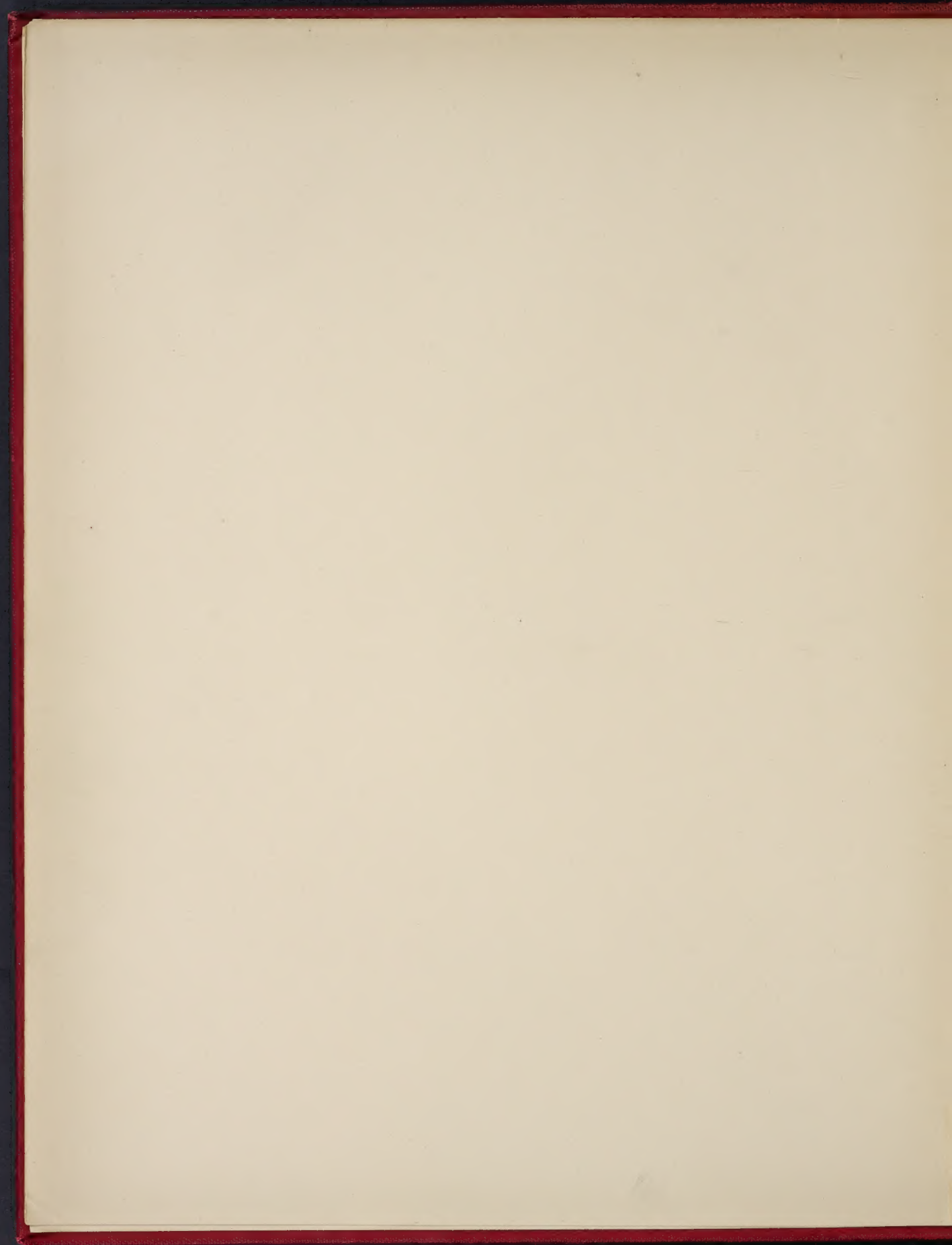
SIR HENRY  
RAEBURN

SIR WALTER ARMSTRONG

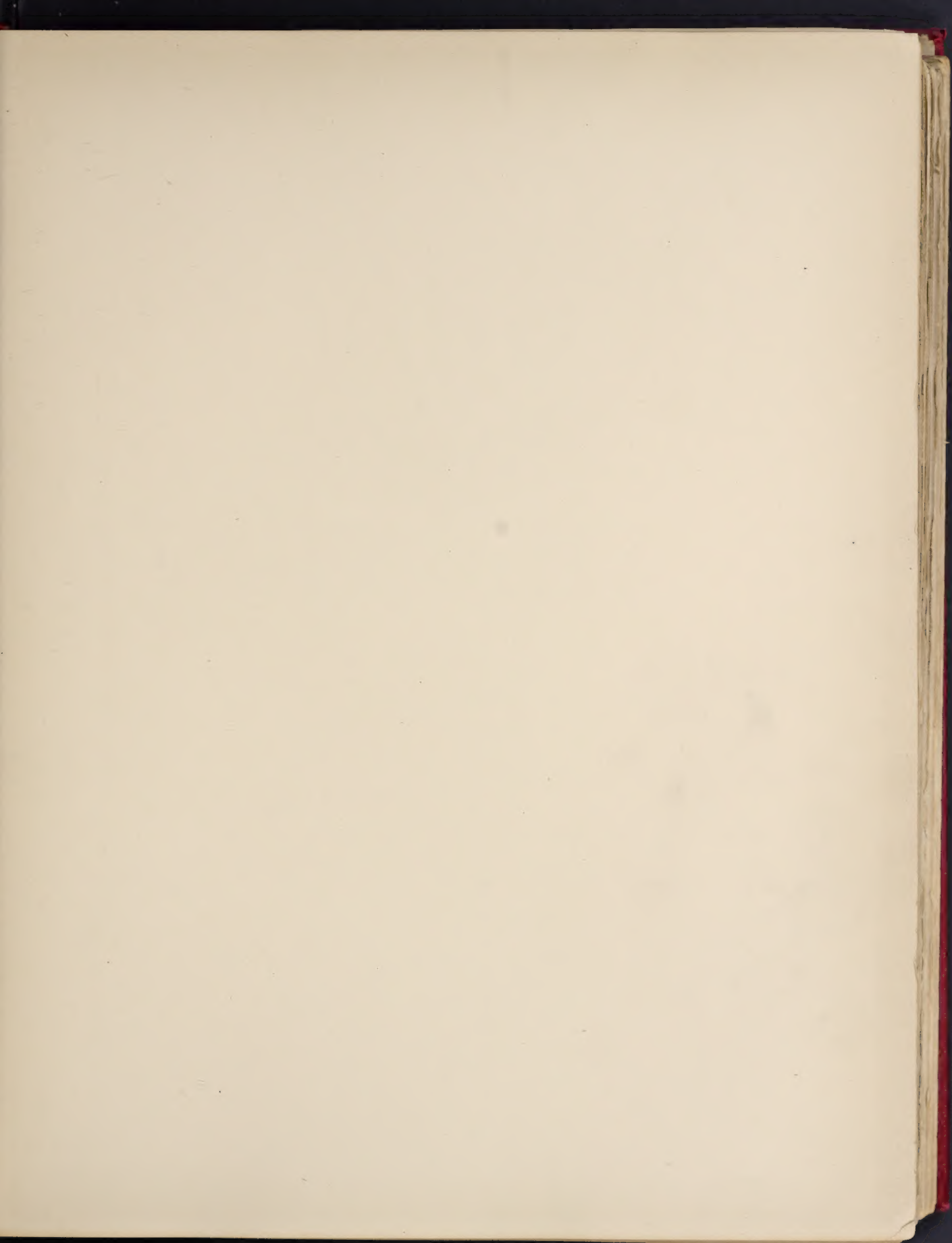


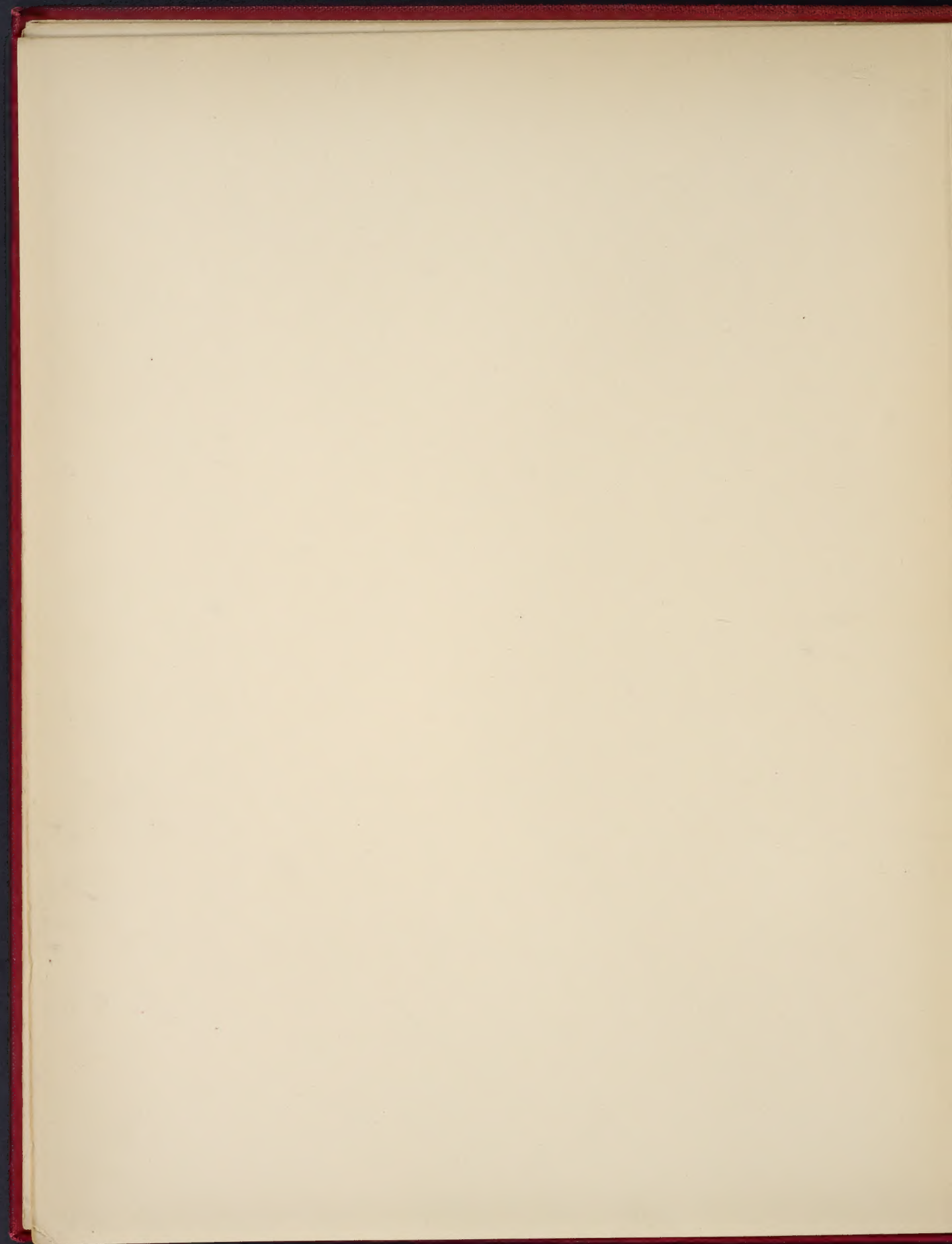




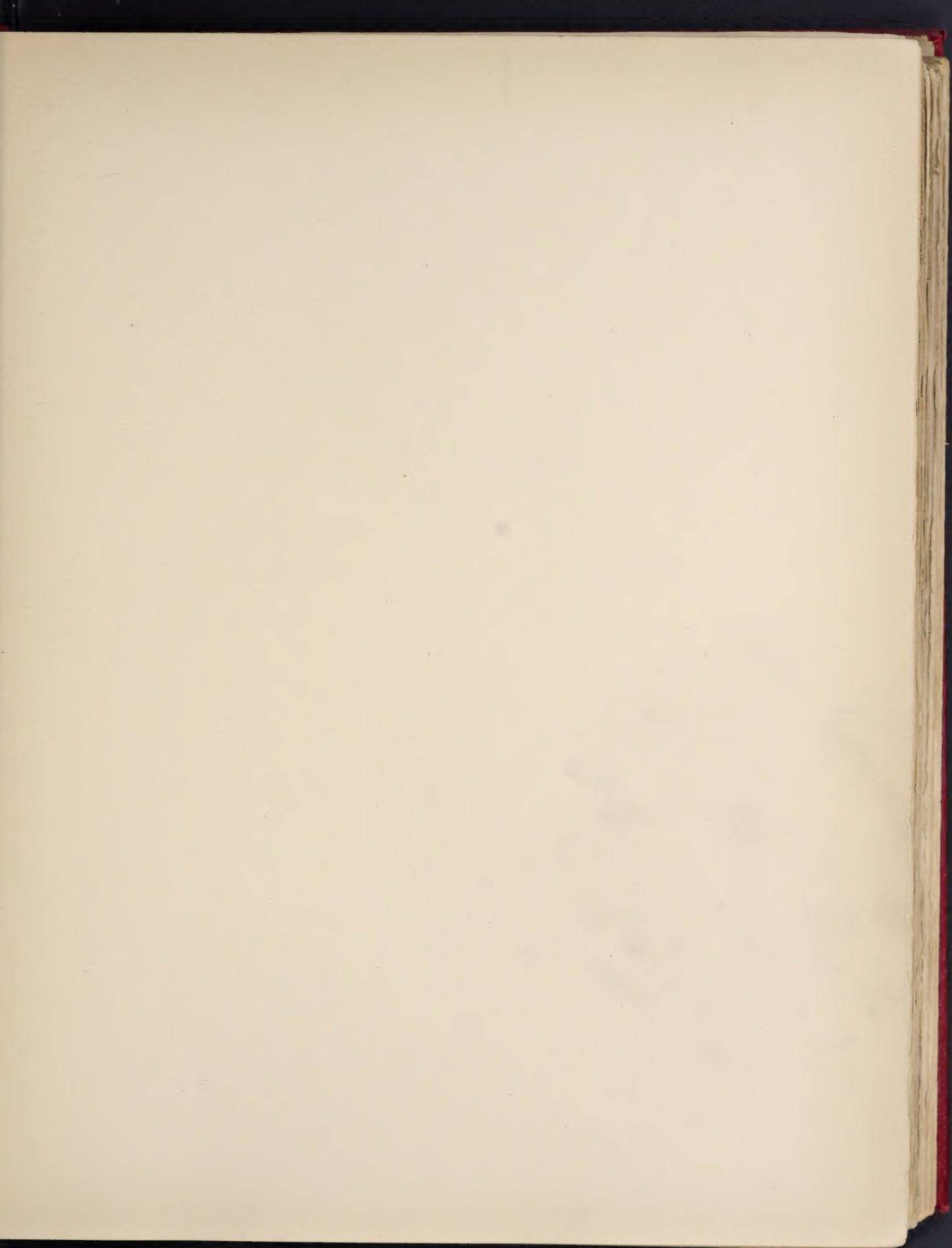


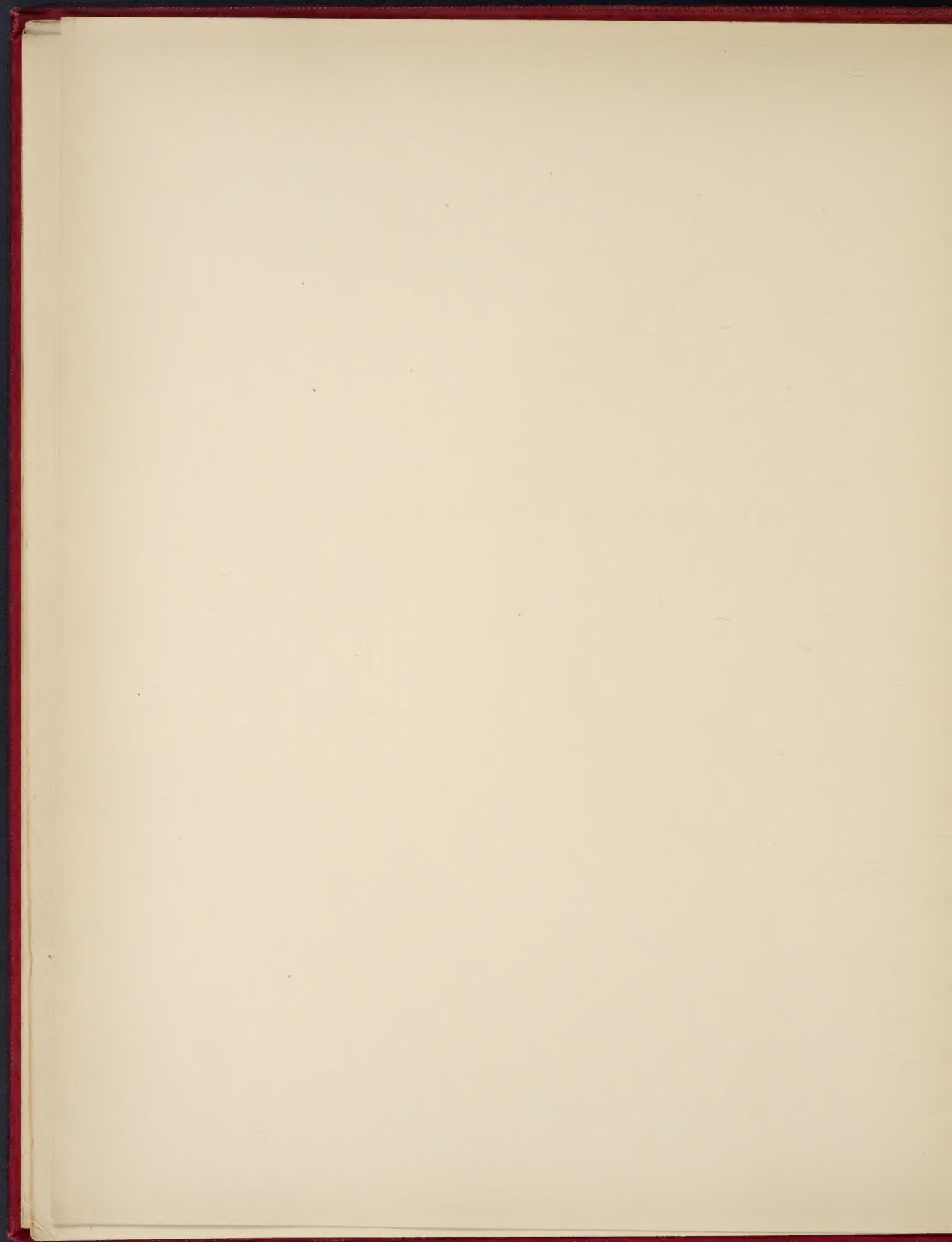






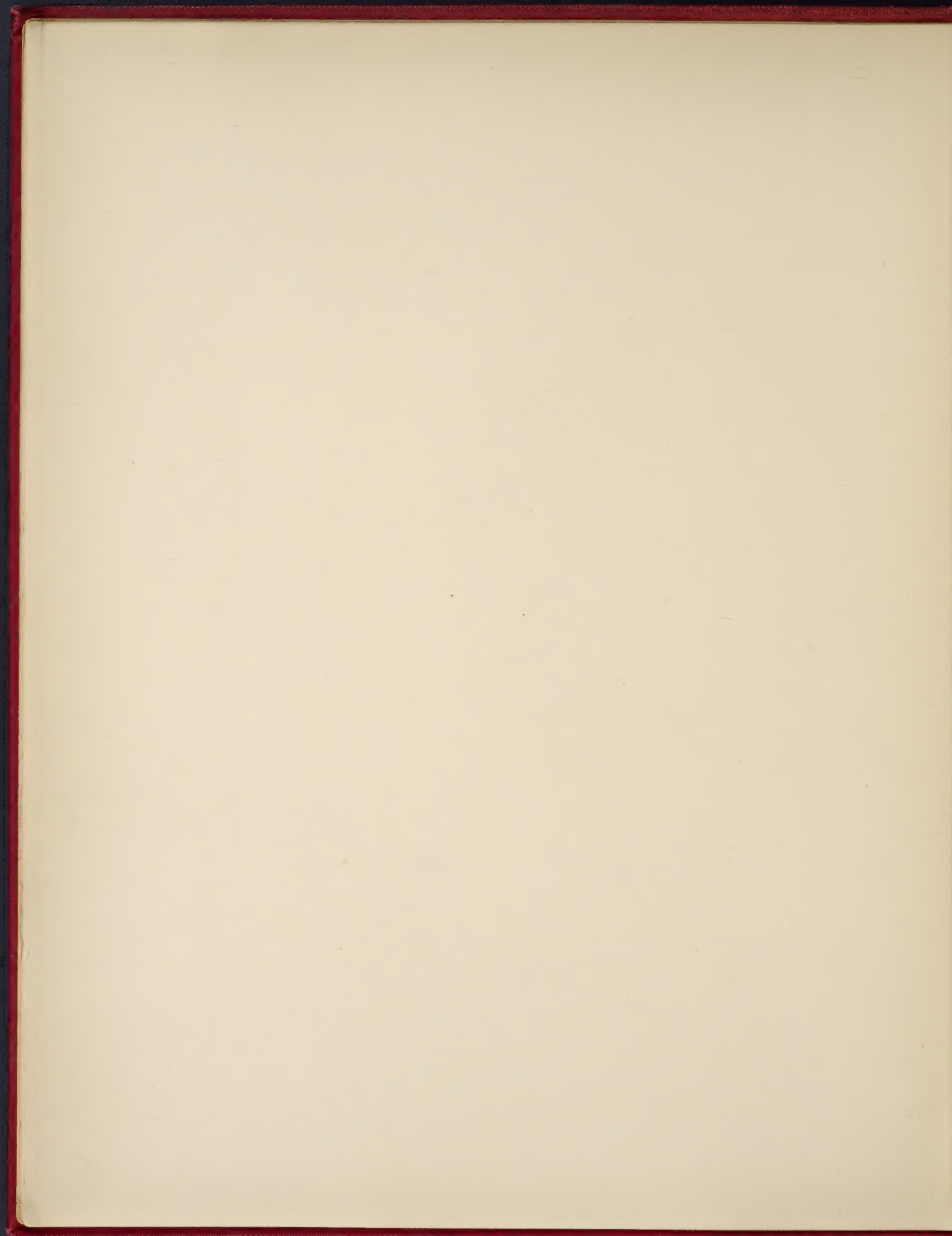








SIR HENRY RAEBURN









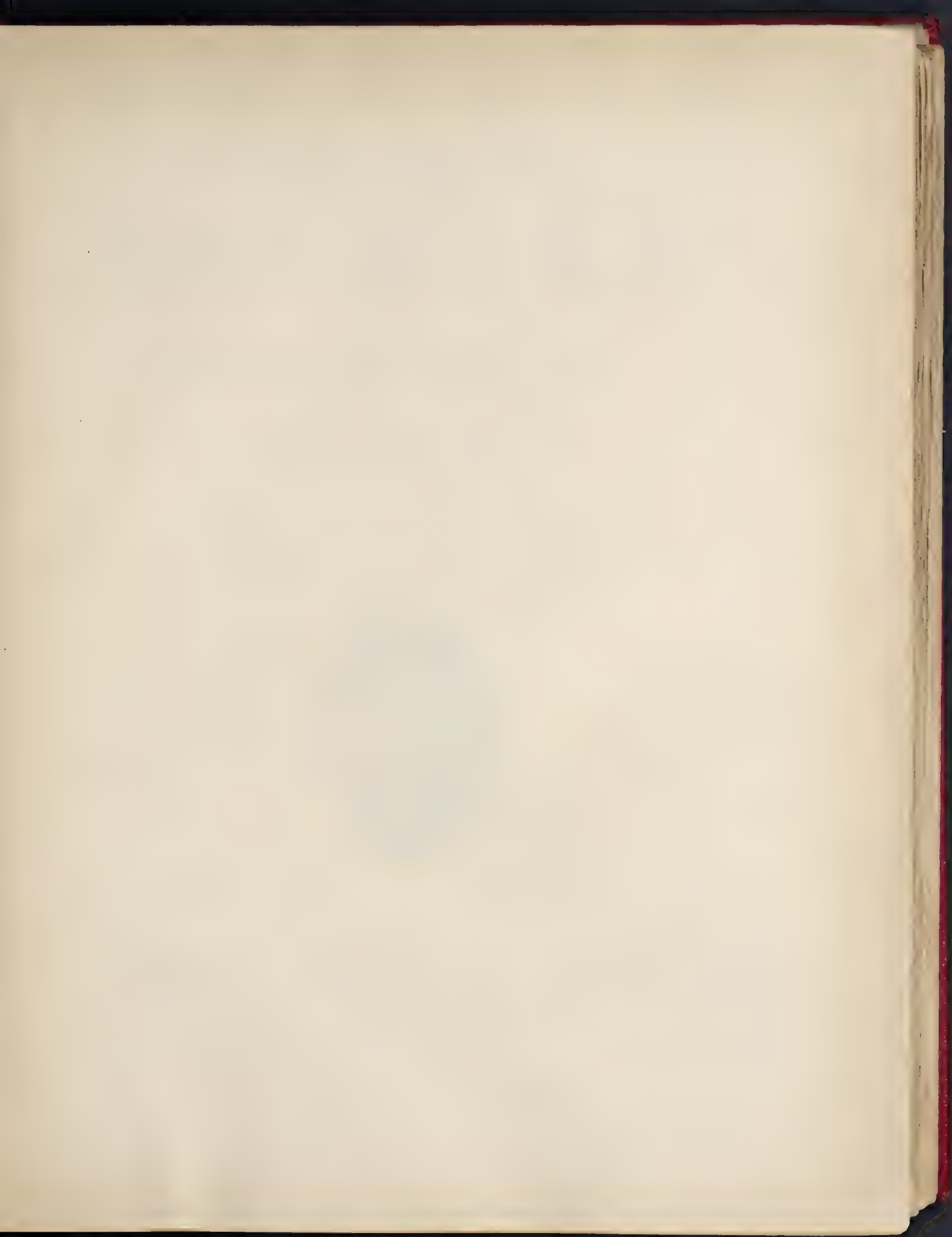




SIR HENRY RAEBURN, R.A.

*Lord Tweedmouth*







SIR HENRY RAEBURN

MEDALLION BY HIMSELF

*Miss Raeburn*

SIR HENRY  
RAEBURN

BY  
SIR WALTER ARMSTRONG

DIRECTOR OF THE NATIONAL GALLERY, IRELAND

WITH AN INTRODUCTION BY  
R. A. M. STEVENSON

AND

A BIOGRAPHICAL AND DESCRIPTIVE CATALOGUE BY  
J. L. CAW

CURATOR OF THE NATIONAL PORTRAIT GALLERY OF SCOTLAND



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MCM I

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INTRODUCTION

BY

R. A. M. STEVENSON







SIR JOHN AND LADY CLERK

*Sir George Douglas Clerk, Bart.*



## INTRODUCTION

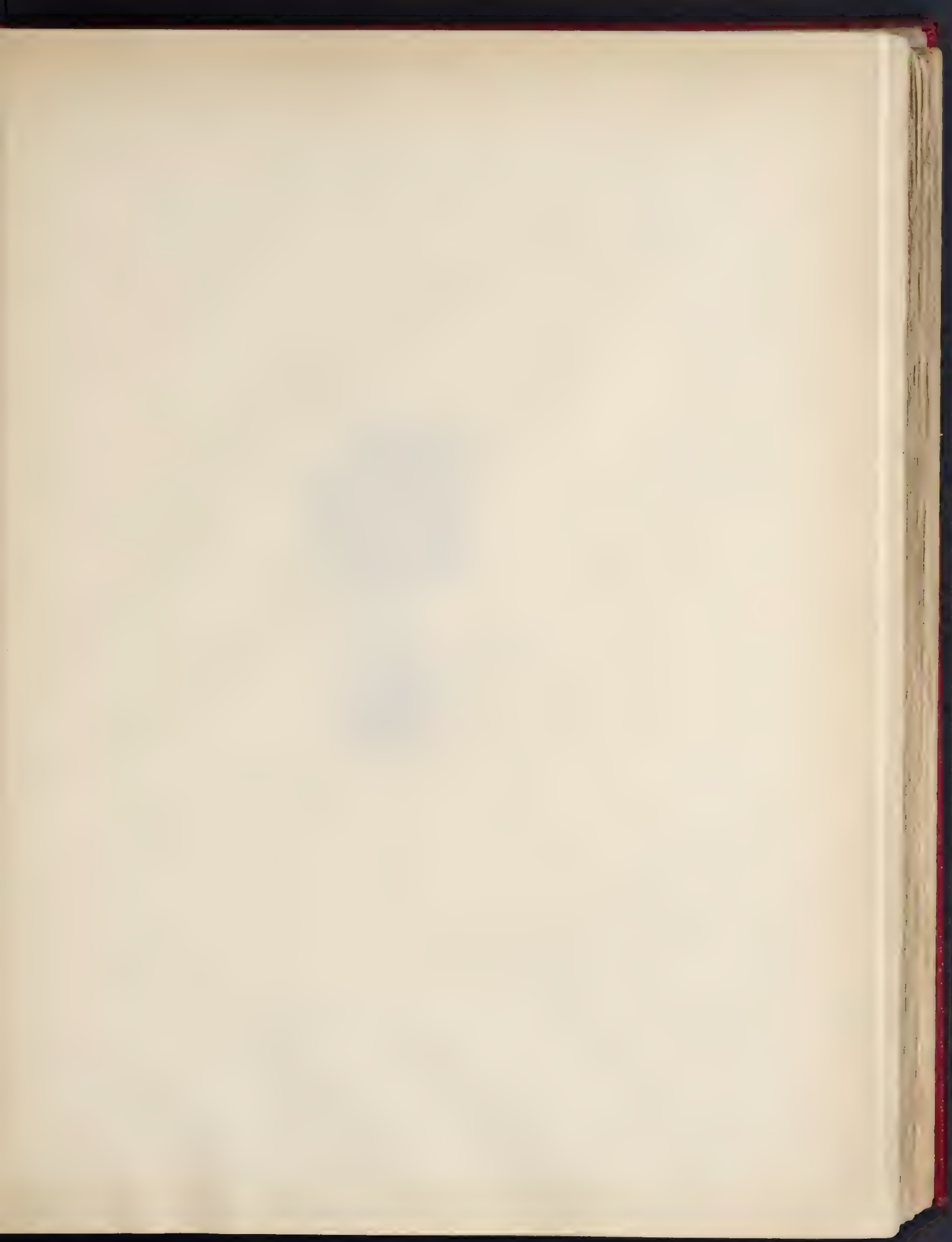


IN the days before railways and the Disruption, Scotland was something else than a division of England. Certainly men of leisure, of learning, of rank, still inhabit the capital of the North, and perhaps Edinburgh even now differs from London in its ideas of art, letters, manners, and religion. But in our grandfathers' days, when to reach London meant as great a displacement as to visit Madrid in our time, then Scotland was a country not only in name but in fact. It spoke its own tongue, moulded and stamped its own great men, admired and followed their leading, accepted and backed their opinions on right and wrong, the fit and the unfit, the beautiful and the ugly. Even to-day, you will say, Scotland, and especially Glasgow, supports to some extent the views on art held by a home-grown sect of artists. That these painters

of to-day were educated abroad matters little, since these Isles have ever been learners in the fine arts; and as to Scotland herself, when she borrowed nothing from England, yet her painters, such as Jameson, Ramsay, and Raeburn, studied their craft in foreign countries, or at least followed foreign examples. Sufficient it is to admit that Raeburn, who lived from 1756 to 1823, came into a country still small and poor, still divided by the memory of legendary feuds and party feeling, still peopled, like Greece or Flanders, by vigorous races united in a nationality which branded its sons everywhere as Scots, as men inheriting a temperament that rose to genius in the more favoured natures, and, in the less, sank only to savage eccentricity or redoubtable bigotry. Individuality generally stamped a Scot as one who came from a country rich in men of character. Indeed, character was widely appreciated throughout Scotland as the bed-mould of genius. So strong was the feeling for individuality that half the stories and half the conversation of the time turned upon "characters," as the madder, more futile, and less equipped among eccentric persons were commonly called. Doubtless the interest was often superficial, but it was quite as often a genuine love of originality.

Now, Raeburn was organised to perceive character, and he acquired the art of showing its bodily signs with rare simplicity and energy. Scotland offered him a perfect glut of subjects, and, as the country then kept at home some of the most illustrious heads of the day, the work of Raeburn, though mainly of national interest, acquires an importance as wide as the fame of Scott, Burns, Hume, Wilson, and Dugald Stewart.

For Raeburn, as for Rubens and other artists, a noble origin has been occasionally claimed. The race of nobles has given us enough great men in proportion to its numbers to discourage any one from robbing the hordes of burgess and peasant of their comparatively few illustrious names. Moreover, the Norman noble, great as he was in war and in organisation, shows less conspicuously in the Fine Arts. His blood was useful to impart courage, sense and self-rule. This steadying strain Raeburn may have had from some remote unknown ancestral stock, but he was born actually in the middle classes, the son of a miller at Stockbridge, on the Water of Leith. This miller came of a Border family, owners of a farm bearing their own name of Raeburn, and situated somewhere in Annandale. The farm, evidently a *bois sacré aux Muses*, passed from its sometime owners into the hands of that Scott family which produced Sir Walter. Originally, then, the Raeburns were small country gentry or lairds farming their own land, and the





(a) DAVID DEUCHAR

*Mr. Patrick B. Deuchar*

(b) ANDREW WOOD, SURGEON

*Miss Edmonstone*





painter used to say that he might have had the right to call himself "Raeburn of that ilk." It was his father, Robert, who took to business, and became a miller, through his marriage with Ann Elder, proprietress of the mills at Stockbridge. By her he had two sons: William, born in 1744, and the painter Henry, born on March 4th, 1756.

Robert Raeburn and his wife died before their children were fully grown up. William, a young man just entering life, continued the business at Stockbridge, and took care of his little brother Henry. Heriot's Hospital was the school chosen for the boy, and there he remained until he was fifteen. Of course it is said—of whom is it not said?—that at school he showed a marked disposition for the art he afterwards practised. This means that he preferred to scribble caricatures of his mates to working at the dreary routine of the class, a routine as tedious as fielding at cricket, since you must pay attention to both, although a ball or a question only comes your way once in an age. The boys, we are told, liked Henry's drawings better than any turned out in the school. How many fellows make drawings much admired at school who afterwards show no gift for painting, no eye for nature, no interest in truth, no aptitude for improvement! Early drawing is based on nothing; generally it means nothing, but that opportunity has taught the young monkey a few tricks. Certainly the boy with an absolute incapacity of drawing, which is rare, will not learn these tricks; but to learn them before you have acquired the faculties of reflection and observation proves the possession of none save the least of the many gifts that go to make an original artist. Negroes often show an uncommon quickness in picking up easy things when they are young, as animals learn walking and finding their food, but they are not born with the hereditary power of further growth, and they soon reach their limit of improvement.

Henry Raeburn really began the work of art when he left school and became apprentice to Mr. Gilliland, a jeweller and goldsmith. This business, as it was more tasteful and less mechanical than it became later, was one held in some esteem in Edinburgh. During this apprenticeship, Raeburn designed ornamental work. One design in particular is mentioned by the artist's great-grandson and biographer, W. Raeburn Andrew. True, it was designed after Raeburn had ceased to be an apprentice. It was executed for Professor Duncan as a memorial of one of his best students, Charles Darwin, who died in 1778. Still, the fact of his doing it at all shows that Raeburn must have gained some knowledge of ornament, and must have retained some love for it after he had turned to painting. Although

the goldsmith's art had sunk considerably since the days when it occupied so many great Florentine artists in the eighteenth century, it still made demands upon the skill, taste and imagination of its designers. It had not fallen into the elaborate mechanical monstrosities of the nineteenth century. In this school Raeburn began to get some idea of simplicity and proportion in design. I have seen patterns and mouldings of that time which are governed by a certain elegant severity of taste. Yet I do not know what traditions of work then existed among such designers, how they studied, and what facilities were offered them for improvement. Probably the younger ones copied designs and drawings under the guidance of older apprentices. It is certain that from this time, when he was about sixteen, Raeburn began to make portraits in miniature of his friends. Perhaps he had designed special frames for miniatures, and thus had become acquainted with good work. At any rate, his likenesses were good enough to be eagerly sought after, and as he found he could get money for them, he began to neglect his duties as Mr. Gilliland's apprentice. That gentleman, however, was both kind and astute. He soon agreed that Raeburn should take away the time from jewellery that he needed for these commissions, provided that he shared the profits with his master. Furthermore, Mr. Gilliland introduced his apprentice to a fashionable portrait-painter, David Martin.

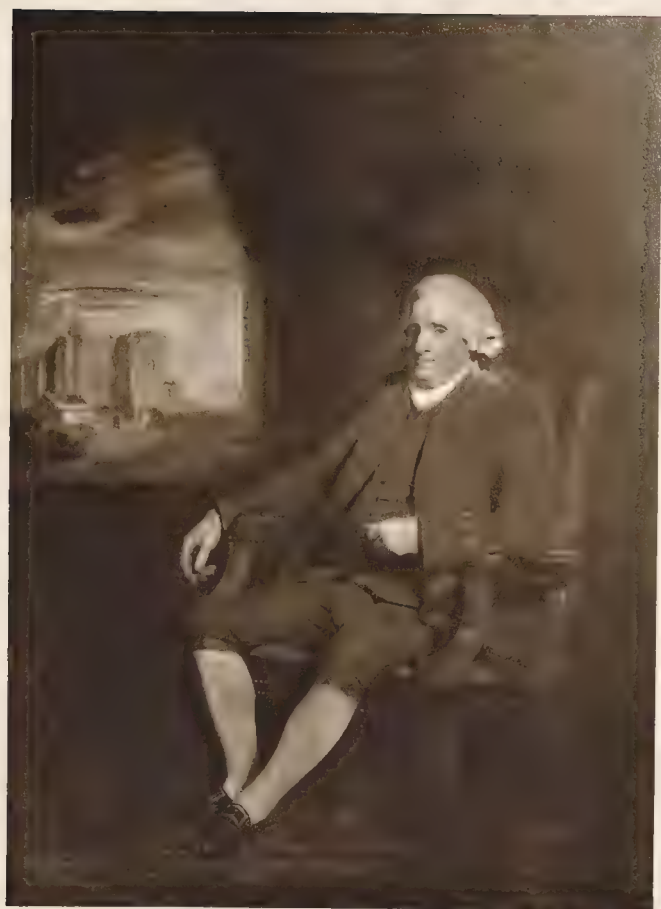
In those days before photography, a young man of a decent, well-to-do family, apprenticed moreover to a trade connected with art, would find no lack of masters, portraitists in oil, water-colour, pencil, or chalk, men perhaps of a merely commercial ambition, but men, nevertheless, able to put him up to the ordinary rudiments and technical practice of painting. The introduction to Martin, of course, should have meant something else. Martin was an artist in his way. He had worked in Italy and in London. He was in the line of descent from the old masters through his own master, Allan Ramsay, who had "studied diligently for many years in Rome." Few, indeed, were the painters of any eminence in those times who had not studied abroad. If you look at the English school, you will find in the works of Wilson, Reynolds, Lawrence, Gainsborough, and the rest no signs of *naïveté* or untaught sincerity. Tradition governed their practice, and none of them shared the dream of later days that a painter might approach art from the beginning with no guide but his own eyes. It was a merit characteristic of Raeburn and to some extent of Lawrence to be comparatively independent of their century and their surroundings. The most valuable lesson of the past teaches an artist to use the best methods of





GEORGE CHALMERS OF PITTENCRIEFF

*Town Council of Dunfermline*





that past to execute what he wishes to paint, but to wish to paint what he himself sees and feels. Raeburn and Lawrence were less mannered than Reynolds and Gainsborough, less personal, perhaps, in their methods, but more naturalistic in their aims. They were less national and more European in their art, and they agreed rather with some old masters and with some painters of the present day than with their own contemporaries and immediate elders.

Martin lived in St. James's Square, on the windy eminence that overlooks Leith Walk. Here Raeburn visited him, and sought his advice and instruction. This seems to have been limited to a permission to copy some of Martin's studies. The older man seems to have thought with most British painters that art depended upon certain tricks and processes to be as jealously guarded as the secret of Samson's strength. An American painter educated in France gave me an amusing account in words and pantomime of his experience on a visit to Wales twenty or thirty years ago. When he came across one of them in the country, the British painter would hide, with furtive haste, his canvas behind a rock or bush, and advance, whistling unconcernedly as if he had no idea of painting. Now, in France, however great a man might be, he would give you counsel, allow you to see him painting, and work himself on your canvas. Possibly the Frenchman was no kinder by nature than the other man; but then he did not believe with the Englishman that painting was an affair mainly of traditional receipts, difficult processes, and secret vehicles. To the Frenchman art appeared as a matter depending chiefly on reason and feeling. Martin evidently believed in the "secret of Titian" myth, which still obtains credit, and consequently felt that he was like the possessor of a famous jewel in danger from thieves. He refused to give Raeburn any real instruction about painting, and soon became jealous of a so-called pupil, who got on by native aptitude without help from the secrets of the trade.

Even before he left Martin, Raeburn, however, had picked up enough knowledge to go on with, and this comparative lack of coaching forced him, no doubt happily, to rely more on his own sight and sense and taste than was thought advisable in those days. He met with encouragement from men of position, and had access to a few examples of accomplished art that must have been of immense service to an intelligent, impressible man. Amongst the many friends he made some were wealthy patrons, and Raeburn found no great difficulty in making a living. What difficulties he did meet with were faced cheerily and in the company of good friends. The young advocate John Clerk, afterwards Lord Eldin, was a friend



of Raeburn's even in these early and occasionally penniless days. Poverty, however, soon disappeared from his path, for in 1778, at the age of twenty-two, he married a lady of some fortune, Ann Edgar, of Bridgelands, the widow of one Count Leslie, who had left her two or three children and the property of Deanhaugh.

Raeburn and his wife settled down at Deanhaugh House, situated to the west of Edinburgh, near the present Dean Bridge, which spans the deep gorge of the Water of Leith. A more romantic site in the midst or rather on the outskirts of a city can scarcely be conceived, and it is only the climate that makes Edinburgh less beautiful than an Italian town. For the convenience of sitters he chose a studio in the more central position of George Street, which runs along the main ridge of the New Town, parallel to and above Princes Street. At each of the crossways of this thoroughfare the view escapes to the north, into the vast stretch below leading to the Forth and the Fife Hills, while, to the south, it encounters the upreared craggy bulk of the Castle Hill. This wide and magnificent street contains many offices, banks, churches and important buildings, with some pretensions to beauty; and towards the west it ends in Charlotte Square, the triumph of the Greek revival in domestic architecture.

Raeburn was now almost rich, and as he improved his wife's property by intelligent management, he was at least no longer dependent upon painting for the necessities, comforts and luxuries of life. Some people, judging from the conduct of men who follow callings which offer little interest and no hope for mental improvement, have considered a private fortune the most fatal drawback to success. If in the artistic professions they mean by success the rapidly-won popular and commercial notoriety which comes from business capacity, push, and easy sales, they may be, for all I know, in the right. But to live well is not quite the same ambition as to work well; and in business one sees that too many successful men have given as little as they could offer for as much as they could get. If ever Utilitarian policy suppressed the true artist, the world would lose more than beautiful works of art; it would lose also the spectacle and example of those who more than their fellows love good work and lead a disinterested life, even if at times some of them should beg, borrow, or steal the means necessary to prolong their existence and their art. When a painter has the cheap tastes of the ordinary man who likes story, literary meaning, bright tints, plenty of light detail, a neat or showy execution, and with those tastes energy, cleverness, and the tradesman's



MRS FERGUSON OF RAITH AND HER  
CHILDREN

*Mr. R. C. Munro Ferguson, M.P.*







assiduity in meeting a demand of the market, he may expect to live, as a grocer lives, upon trade, but he may not hope, with reason, to improve by such qualities, to raise his ideal, to become a true artist, and to interest posterity or true lovers of art. Here, then, is a dilemma. To live in the early stages of his career he must please the public; indeed, let him protest ever so sincerely, he will not persuade the purchaser to accept good work in place of the shoddy accomplishment that flatters the tastes of the uninitiated. To improve, on the contrary, he must forget customers, their requirements and their vague recollections of other pictures; he must study to comprehend more and more the finer and more essential qualities of his art, and to perceive day by day more intimately the true relation between his own eyesight and the means of expression. In a word, he must work to please himself, and as he grows abler must become ever a severer and more enlightened critic of himself. But the real artist will grow slowly, and will get the best out of himself only by degrees, as his experience tests his sentiment, as constant brooding over his tastes shows him what he himself likes, and increasing power of imagination teaches him to take advantage of his own skill and of the lessons of tradition that suit the expression of his personal view of nature. By so acting only can he escape *pastiche* and mere mannerism on the one hand, while he avoids, on the other, crude object-painting and timid, piecemeal realism. John Thomson of Duddingston, Puvis de Chavannes, Corot, Manet, Sargent and Raeburn, are a few out of many artists of the nineteenth century whose private means have enabled them to live without painting, or rather to live for painting and not for bread. They are all men who have added to tradition and increased the possibilities of expression in their art.

The six or seven years following his marriage Raeburn spent in the practice of portraiture, living quietly in his house at Deanhaugh and in his studio in George Street. During this period of his young life he painted several persons of note; he mixed with genial and intelligent people; he joined in the sports of the day and the country. He was fond of company, and able to hold his own in serious or amusing talk. As may be seen in his portrait, Raeburn was a large, bold Scot, full of humour and intelligence, fit to swallow a lot of work and yet keep an appetite for social pleasure, for golf, for archery, for fishing, for expeditions with friends, and for the somewhat heady after-dinner conversation which pleased the northern man. Raeburn's face was strong, shrewd, but by no means unsympathetic or unkindly. A forehead broad and ample at the brows and neither too lofty nor too

salient above, eyes wide open, wide apart, serene and attentive, a nose large rather than high, and spreading at the nostrils, a long upper lip, a broad chin, and a mouth straightly and firmly slit across the massive face, suggest a man of real emotions and practical genius rather than one given to fictitious fancies and poetic reverie. This fine type of face, which has belonged to many eminent doctors, lawyers, engineers and men of action, is characteristically Scottish, and may be noted in strong men of all ranks and of all degrees of intellectual development. It always accompanies sense and observation; but in Raeburn it appears at its best, balanced by a due allowance of tolerance, the contemplative faculty and the instinctive good feeling we see in a dog, ennobled by natural wisdom, fired by sympathy and humour, refined by intellect, sentiment, and the habitual practice of an absorbing and intellectual art. He looks wise, fearless, independent, a friend, not a flatterer, a man of counsel, who would not forget the means to an end if one should ask his advice upon a project. In the case of his own art he took wise counsel with himself, and though rich, ambitious, and in his youth untrained, he made himself a sound craftsman and an interpreter of nature rather than a skilled adapter of styles and a clever student of decorative venerated mannerisms.

Self-criticism and the consequent desire for improvement never left him, and he had means enough to allow him to follow his own course. When he had lived about six years at Deanhaugh a sense of his deficiencies sent him travelling. He went to London and consulted the President of the Royal Academy. Sir Joshua Reynolds received the young man well, and permitted him, so it is said, to work for a month or two under his guidance. But of course in those days the burden of advice was "Go to Rome." In this case Sir Joshua, with the advice, offered also the wherewithal to follow it—money and introductions to men of note in Italy. It is a pleasing story to record and to set in the balance against that jealous guarding of secrets which the Anglo-Saxon perhaps copied from the Italian. Proof, too, it offers, if that were needed, that no feeling of unkindliness lay at the root of this disinclination to profane art and to teach tricks to the unworthy, but rather a not unbecoming, if jealous, respect for professional mysteries.

Money was not necessary to Raeburn, but he thankfully accepted introductions which might forward his studies abroad. He remained scarcely more than two years in Rome; but he made the most of his time, for the friendship of men like James Byers and Gavin Hamilton must have saved him trouble, mistakes, and



SECOND LORD PRESIDENT DUNDAS

*Sir Robert Dundas, Bart*









GEORGE, ROBERT, AND MARGARET  
CHILDREN OF MR AND MRS PATERSON, OF CAULFIELD HOUSE

*Mr. Charles James Pater.*







misapplication of energy. They were older than Raeburn, the first by twenty-three, the second by twenty-six years, and they were both of them old in their knowledge of Rome and its stores of art. Byers was an excavator, an architect, an archaeologist, and a lecturer on antiquity. He spent forty years of his life in Italy collecting and inquiring. At one time he possessed the Portland Vase. Raeburn painted his portrait. Hamilton was a kind of dealer, an excavator, and a painter of classical subjects; very well up in not only the ruins of Italy, but also in the paintings and picture-galleries of later times. He passed most of his life in Rome, making several visits to his native country. From one of these visits he returned to Italy escorting "Emma," the future wife of Sir William Hamilton and the mistress of Nelson.

After this short period of study abroad Raeburn came straight home, scarcely staying any time on the way, and not even visiting Paris. Upon his return he set to work with fully-matured powers upon that long career of portrait-painting which he sustained till his death. Almost at once he became the most admired of his profession, both as a man and as a painter. Sir John and Lady Clerk of Penicuik were amongst his earlier patrons, doubtless through the offices of the painter's early friend John Clerk (Lord Eldin), who belonged to the Penicuik family. Principal Hill, of St. Andrew's, and John Clerk himself, were painted also in these comparatively early days. Burns Raeburn must have seen when the poet ran his short race of fame at Edinburgh dinners and receptions; yet, until lately, it was unhesitatingly asserted that, if the painter saw him, he never painted his portrait. Sir Walter Scott, John Wilson, Kames, Mackenzie, Hume, Robertson, Dugald Stewart, Hutton, Ferguson—to cut it short, everybody—sat to him, except, perhaps, the greatest of all, Robert Burns.

Shortly after his return from Rome, Raeburn, by the death of his elder brother, became the owner of his father's property at Stockbridge. This estate lay close to his wife's property, Deanhaugh House, which the painter now determined to leave, that he might return to live where he was born. During the rest of his life he occupied his father's home, St. Bernard's House, near St. Bernard's Well. He increased the value of his property by building terraces, houses, and gardens, and in the interests of his art he built a large studio fifty-five feet by thirty-five. For this purpose he chose a fairly central site in York Place, a continuation of Queen Street to the east. We see him now settled for life. He made no further changes in his habits or his dwelling-place; and the account left by Mrs. Ferrier, John

Wilson's daughter, of Raeburn's family life, when she visited St. Bernard's House in 1820, with allowance for changes in ages, might cover a period of more than thirty years. The site of his property is still marked by the names of Ann Street, Dean Terrace, Dean Street, and Raeburn Place. He walked daily to and from his studio; he fished, he went excursions with friends, he sailed toy boats with the children, he played golf till a week before his death. During his whole life he went but three times to London, and then merely on flying visits. About 1810, however, he entertained for a moment the idea of settling in London. Lawrence persuaded him to stay where he was—an easy task, one would think, as Raeburn, with his tastes, his fortune, his reputation in Scotland, had little to gain by going to London. He might have seen more pictures, but then he was more interested in people than in portraits. He might have won a readier and a wider fame; but he had enough, and, as it turned out, he was to win as much as he could have got in London. In 1812 he was elected an Associate of the Royal Academy without any canvassing on his part, and this was followed in 1815 by the degree of full R.A. That he was elected on the merit of his pictures is honourable both to the Academy and to Raeburn, who wrote thus to a friend: "If it can only be obtained by means of solicitation and canvassing I must give up all hopes of it, for I think it would be unfair to employ those means." But that we should hold it honourable, or anything more than decent, somewhat impeaches the honour of artists in the present day.

Further honours awaited him towards the close of his life. George the Fourth visited Edinburgh in 1822. The fat, handsome king took to the bigger, handsomer painter, and would have made him a baronet but for that sense of fitness, that just estimate of proportions, which became a royal personage and was conspicuous in George IV. Reynolds, the President of the Academy in London, had died a mere knight; it was not gracious to place the Scottish painter above him. Raeburn, however, was knighted with the sword of Sir Alexander Hope at Hopetoun House.

Certainly this recognition of his talent was deserved, but these are not his honours. The slow growth of his fame since he died, the excellent preservation of his canvases to-day, the confirmation of his simple, direct method of work by the practice of succeeding schools, do more to establish his reputation in our minds than any honours or titles he received during his lifetime. The official stamp of merit, however, was set upon him none too soon. The year after his knighthood, the year in which he received the title of "His Majesty's Limner for

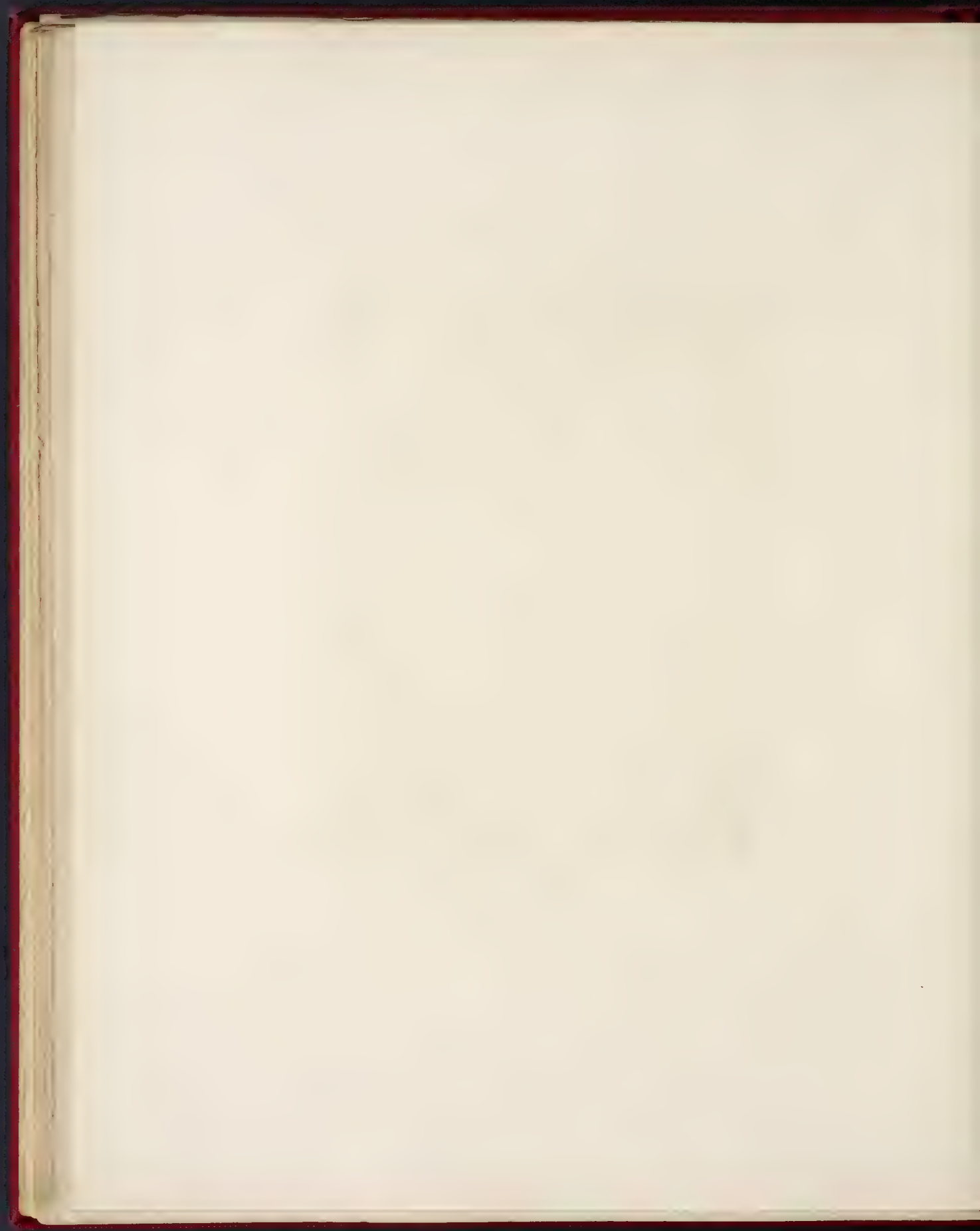


LORD BRANFIELD

*The Faculty of Advocates*







Scotland," was the year of his death. Of all who have held the title he was undoubtedly the greatest. He had just returned from an archæological expedition into Fife, and he was working at his last portrait of Scott when he fell beneath the stroke of a mysterious illness. I cannot refrain from quoting the words of Mr. W. E. Henley: "He lingered no more than a week; and so it befel that the portrait of the author of *Waverley* was the last to make any call upon a capacity of brain and hand unequalled in its owner's day and since. Thus does Scotland work: she has the genius of fitness, so that, to the world without, her achievement seems ever instinct with the very spirit of romance. There are two great artists in the Edinburgh of 1823, and the one dies painting the other—a fact, by the way, which remains 'a subject of affectionate regret' to the survivor. One thinks of Hugo—of the '*Je crois en Dieu*' of his last will and testament, his careful provision of a pauper's hearse for the last journey of all, and reverts with pride and gratitude to the supreme experience of this august pair of friends."

## II


The Scotsman, often cautious because he is intelligent, is also thorough-going in anything he may have taken up, for, above all, he is excitable and fervent. Mixed as his race is and complex in its instincts, it nevertheless distinctly presents to us enthusiasm as its surest and most general characteristic. Indeed, even the dour and narrow-minded Scot is convinced of his absolute rightness when he goes to any length of vicious absurdity. An average specimen goes to the devil post-haste if he goes at all; but if he shakes his head at temptation, he sets to the business of making money with bitter zeal and unflagging interest. I have known stupid, quite ordinary men who lived as remote as hermits from everything but business advantage, scarcely spoke to their families, growled at laughter, at pleasure, at art, at exercise, at manners, and with the blind devotion of a St. Simon Stylites killed self for a selfish end. Such a man, equipped with mental blinkers, sees one thing only, and becomes a swift and terrible agent in the hands of any who can turn him to face a given direction in religion, in sentiment, in politics, in mere devilry. He will meet any obstacle and suffer any toil to keep in his path, not as a patient beast of burden, but rather as a roaring lion. Have we not seen the more enthusiastic among the ministers and their followers make of religion so deadly

a torture and so mad an absurdity that no other race could have endured its inhuman and inconsequent thralldom?

In Scotland the natural outlets of war, love, and a wild life, have been stopped too suddenly by the rapid growth of civilisation. Hence the national fervour of temperament makes it desirable that Scotsmen should be educated, if possible travelled, most certainly opened to many pursuits and pleasures. But the manners, morals, and opinions forced on Scotland by the enthusiasm of a few have been scarcely apt to foster breadth of mind, scarcely fitted to prepare the bulk of the race as a soil suitable for the birth and the growth of men of genius. Yet the Scottish character is a likely ground for the sprouting of genius, and the Scottish type of genius seems admirably worth cultivation. Conventions, accepted notions, melt in such a man's head; while, thanks to the national thoroughness, he fears no intellectual conclusions, he sticks at nothing to follow an argument of the moment, to quicken his humour, to sound the bottom depth of an idea. Perhaps the arts offer him the best and the most liberal field for his energies. He is too thoroughgoing for modern religion or for the shifty work of politics, which requires continual subordination of the idea to changes of interest, opinion and possibility. Religion, again, has followed its professors into their earthly life, adapting itself to the varying needs, ideals and conditions of advancing science and civilisation. No more steadfastly than politics can it look to a fixed ideal while it doubles after the ever-flying figure of religious truth. Beauty sits further withdrawn than the Protean, ever-changing gods of states and creeds; she is more difficult of access, less open to worship, but as eternal as anything in a mortal world. The Hermes of Praxiteles remains to-day the object of a cult sincerer and more lasting than that offered to it as a mere symbol of a long-forgotten idea.

Literature, painting, music, sculpture, and the lasting modes of religious expression, demand in no small degree from those who use them the gifts of enthusiasm, intellectual courage and logical thoroughness. In these qualities Raeburn was richly endowed. If we compare his art with that of Reynolds, we shall find it less captivating in style but more thoroughly and more directly derived from nature. We know that Reynolds, a student of the Old Masters, elaborated methods and used indirect processes to attain his result. He was less fervid than learned. He reduced his model to lines, and then shaped it pretty fully in monochrome before he began to render its colour by surface-paintings and even occasionally by real glazings.





MRS. McQUEEN OF BRAXFIELD

*Mr. John Ord Mackenzie.*







It is a moot question how many of the Old Masters made use of process, how many of direct painting, and no one knows exactly the methods of those who appear to have painted by process. But at any rate the artists who have renewed the practice of painting in this century have sought to render what they saw without passing through preliminary or intermediary stages, during which the picture bears no comparison with nature, and looks wholly unlike its final and completed appearance. Modern men aimed at directness in two ways, one of which I cannot but think a mistake. The English innovators worked directly on a detailed drawing, made upon the bare white canvas, painting each inch with a careful and minute elaboration intended to be left as final in the picture. They, no less than the painters by process, claimed the sanction of tradition; but it was to the primitive practice of the pre-Raphaelites, chiefly painters in fresco, that they appealed, and not to the work of culminating schools and the true masters of oil-paint. The modern Frenchmen, who also laid their colour directly on the canvas, followed a different method. They first indicated the drawing very slightly in charcoal; when they took up the brush they made no attempt to finish bit by bit; they tried rather, while the paint was wet, to cover the whole with a general lay-in of the broad masses in their main values of colour. At this stage they searched out and determined the relations between the composition masses, between the main structural planes, between the large elements of effect; and not until they had made sure of these important divisions would they load them with subdivisions and place upon them the delineation of detail, the fineness of modelling, or the refinements of colour. They studied the truth of the whole before that of the part, thus seeming to contradict Leonardo, who advised students of drawing to study the part before the whole. Leonardo was not speaking of painting a picture, but of acquiring a knowledge of facts. Unquestionably the habits of the Frenchmen led to a different style from that of the Englishmen, to a better generalised and better ordered kind of truth, to a larger and suaver aspect of canvas, to a more logical study of atmosphere and real lighting, to a finer perception of plane, to a broader, more evident and intentional touch, and above all to that much-praised power of selection, which in truth means a perception of the value of details and their agreement or disagreement with the *ensemble* of a picture. The Frenchmen also appealed in support of their innovation to the example of Old Masters; they maintained that Velazquez and Hals always painted directly; Rembrandt for the most part; Leonardo, Titian, and other Italians, very much more frequently than had been supposed.

The independence of mind, the absorption in nature, the first-hand perception of beauty, which should be of right accorded to these more recent innovators of the Nineteenth Century, cannot be denied to their forerunner Raeburn. He also painted without receipts, without preparations, without any processes between him and the direct realisation of his vision. What has been said about the character of the Scot should make it probable that direct painting would suit his fervid temperament, and that long preliminary labours, apparently unmotivated and but remotely inspired by the sights before him, would cool his zeal, induce hesitation, and tire the mental muscles which grasp together in the mind the constituents of a picture. Such a man wants to go straight at his *ensemble*, and dislikes the calm laying and building of foundations which may be unnecessary or even harmful, and are certainly heart-breaking to a poetic and enthusiastic spirit.

Here it is well to guard against misapprehensions, which may come from so short and bald a statement of the character and history of the direct painting much in favour to-day. Possibly Leonardo da Vinci was one of the chief makers of that tradition of oil-painting which later artists consult. He painted, on the whole, directly, that is, in comparison with others, such as Michael Angelo and Durer. In writing he certainly laid down the aims and principles of modern art, even though he hardly worked them out in practice. As to the method itself, one may say, perhaps, that various degrees of directness have been used ever since the beginnings of oil-paint by various men, as far, that is, as their aims and their knowledge permitted. Venetians such as Lotto, Titian, Tintoretto, Veronese, although chiefly seeking quality of colour, probably employed methods less roundabout than those of later painters like Sir Joshua Reynolds. In the eighteenth century and beginning of the nineteenth, Lawrence offers an instance of a man inclined to paint directly, as may be seen in his unfinished profile of George IV. at the National Portrait Gallery. It should be remembered that his name was always in the mouths of the artists who began the new French movement of 1830. Long after that date, however, I myself have seen all kinds of semi-indirect painting, even amongst the groups of French landscape men working in the colonies near Fontainebleau. Some used dry grounds of black, pure emerald green, or red, some wet grounds of pure white or bitumen. These considerations make it difficult to say when direct painting first began, impossible to assign it exclusively to any particular epoch, country, or school, and hazardous to estimate the credit for originality due to Raeburn or any other individual practitioner of the





WILLIAM FERGUSON OF KILRIE

*Mr. R. C. Munro Ferguson, M.P.*







DR. NATHANIEL SPENS

*Royal Company of Archers*







method. Still, we may say that the chief exponents of direct painting are, in the past, Hals and Velazquez, in the nineteenth century the painters of the recent French schools.

Now, we know Raeburn's way of using paint, and it is one which would be perfectly acceptable to-day. Indeed, it scarcely differs from that once taught in the studio of M. Carolus Duran. But before describing Raeburn's habits at the easel as they have been told us by several of his sitters, it may not be amiss to run over the account of his education. Compared with theatrical, mystical, academic, and mannered artists, Raeburn learnt more from observation than he did from tradition. He received little formal teaching; his early practice of portrait miniature was untaught copying of nature. His acquaintance with Martin meant simply copying that artist's pictures. His work for the jeweller Gilliland consisted in designing for metal-work. When he went to Italy the art critic Byers counselled him never to work except from nature, even on the smallest accessory, a piece of advice quite agreeable to the painter's own feelings and confirmatory of his life-long habit. Indeed, if one looks generally at English portraiture from Van Dyck onwards, the most of it, the best of it, appears mannered in comparison with the work of Raeburn. Raeburn was the pupil of Nature; but to learn from this master one must first know enough to understand one's lessons, and without doubt Raeburn had been taught something of drawing, perspective, and the common use of oil-paint. From his early masters he had learnt his craft and the use of his tools; his art and his direct style came from his own personal intercourse with Nature. The methods of work adopted by Raeburn were not unlike those of such men as Carolus Duran or Manet, who consciously taught themselves to seek for manner in a way of looking at nature. Neither the Frenchmen nor the Scot copied or imitated a manner; they merely returned to that broad observation of real light which had produced both the style of Velazquez and the style of Rembrandt.

The likeness between the practice of Raeburn and that of recent French artists may be seen from the following particulars of his method: (1) He seldom kept a sitter more than an hour and a half or two hours. (2) He never gave more than four or five sittings to a head or bust portrait. (3) He did not draw in his subject first with the chalk point, but directly with the brush on the blank canvas. (4) Forehead, chin, and mouth were his first touches. (5) He placed the easel behind the sitter, and went away to look at the picture and poser together. (6) A fold of drapery often cost him more trouble than the build or expression of a head.

(7) He never used a mahl-stick. Now, these were the habits of the French painters *à premier coup*, a term which does not signify that each touch laid was final, but merely means that the work was searched out and finished in one direct painting. This painting might take minutes, hours, or weeks; but it passed only through one stage, gradually approaching completion by a moulding, a refining, a correcting of the first lay-in. In fact the general effect was planted entire from the beginning, and was not arrived at by drawing stages, chiaroscuro stages, and colour stages, brown, red, or green. If a long time were required for research and finish, either the picture was kept fluid by painting in poppy oil, or, if allowed to dry, was started again by such dodges as scraping, sand-papery, oiling-out, &c. These habits characterise not only Raeburn and the later Frenchmen, but naturalists all the world over, and perhaps you might say the painter in oil as distinguished from the draughtsman—the men who look and shape by the mass, the interior modelling, the smudge, the gradation of light, as distinguished from those who imagine and construct by conventional lines.

I do not mean to disparage either conventional or decorative work. Drawings done with the point, for instance, may take rank amongst the finest works of art. To express by line with the point is to use the medium in its most direct, natural, beautiful and legitimate fashion. To render with the point, however, the full range of values, the entire gamut of light, is to force the medium beyond its natural capacity. So doing, you may accomplish a feat, but somewhat at the expense of true and unaffected beauty. Now, oil-paint, I submit, has also its own natural and advantageous uses. It is proper to express certain qualities. If you lose the intrinsic beauties of line when you discard legitimate convention and seek to render all the *nuances* of full chiaroscuro, just as certainly do you lose the power and richness of oil-paint when you abandon direct expression by real light and take refuge in conventional formula or indirect and abstract processes. Oil-paint is the least abstract or conventional of the mediums. It is the medium of the luminarist and the man who would render an account of the full aspect of nature. Whatever may be the medium, surely to use it legitimately is to secure its intrinsic, often called decorative beauties, and to recommend your work to other eyes by the most direct and natural relations between means and ends.

If any painter of the eighteenth century in these isles used paint after the sanest and most enduring traditions it was Raeburn. We have seen that his practice agreed with that of the best men before and after his time, so we may claim that



LADY PERTH AND HER DAUGHTER

*Earl of Ancaster*









he followed the true path of art. The excellence of his straightforward method has caused his colour to stand much better than that of Reynolds. The greater part of Sir Joshua's work has changed almost as much as the later pictures of Turner.

One can hardly resist comparing Reynolds with Raeburn, and Turner with that other Scotsman, Thomson of Duddingston. While one admits the greater imaginations of the two Englishmen, one prefers the views of nature, that is to say, the qualities of imagination and the consequent ideas of treatment, of the two Scotsmen. Not only does Raeburn's solid square painting last better than Sir Joshua's cookery after Italian receipts, but one believes that when they were painted only the greatest pictures by Reynolds were above Raeburn's work. If Thomson had been a professional, probably he would have surpassed Turner and forestalled Theodore Rousseau. His conception of romantic landscape was grander than anything else of the sort; certainly broader and more heroic in treatment than Turner's somewhat teased and over-inventive scheme, less hampered by conscientious research than any save the finest Rousseaus. But Thomson's conception was never adequately backed by study, and so never adequately realised. Sheer fervour of imagination led Raeburn and Thomson to anticipate by thirty years the ideals of the Frenchmen.

Raeburn was not often tempted to set his figures against the unreal scenic background so much used in England by Reynolds, Gainsborough, and other portrait-painters. When he yielded for a while to this fashion it was against his will and his better judgment. The habit agreed ill with his direct and honest style of work, with the bold, square touch by which he emphasised the light on the variously inclined planes of the flesh. His own style, in fact, was incompatible with pretty elegance, spotty colouring, and theatrical disposition of the canvas. It went best with the solemn, natural simplicity of Velazquez, the Dutchmen and the Flemings. Sometimes, however, his handling was accompanied by a cold, rather vicious greyness of colouring, as in the wonderful *John Tait and his Grandson*, a picture highly characteristic of Raeburn's brushwork. Its colour, which is well preserved, makes one question whether the glow of other pictures may not often be the result of time or varnish. *John Tait and his Grandson* was painted about 1798-9, and stands in the strongest contrast to a certain fine but rather artificial three-quarter-length portrait of a man in a green coat and buff breeches, holding a gun in a nerveless hand and standing beneath a decorator's tree.

The paint is thinly smeared, the modelling of the face subtle, delicate, but unaccentuated, the accessories flat and conventional, yet not quite unlike in their superficial aspect to those of Velazquez in his early middle style, when he painted the *Three Royal Sportsmen in the Prado*. But everywhere in this portrait (Sinclair of Ulbster, I believe) by Raeburn you miss the firm shapeliness of the Spaniard's realisation of form.

The simpler portraits of Raeburn are his best. His interest was centred on human faces; not even hands received due consideration in his portraits. We find R. L. Stevenson saying in *Virginibus Puerisque*, "Again, in spite of his own satisfaction and in spite of Dr. John Brown, I cannot consider that Raeburn was very happy in his hands." Although he had painted it from nature, in his youth Raeburn cared little for landscape. Faces, too, he must see whilst he was painting. He was no historical painter, devising expressions, gestures, and dramatic groupings. He was stimulated by real people and real light, as Mr. Sargent is in the present day. Yet it was said that he "ennobled unworthy faces," which might mean that he idealised their shapes. This is improbable. Possibly it means that the broad simplicity of his style gave them the plastic dignity which storm, night, mist, or other effects of light can impose on objects without any actual alteration of their structure. Sir Walter Armstrong, under the heading of "Raeburn" in the "Dictionary of National Biography," says: "Technically his chief faults are a want of richness and depth in his colour, and an occasional proneness to over-simplify the planes in his modelling of a head." As in sculpture so in painting, the simplification of planes tends to grandeur; and we may take it that this was all the ennobling which Raeburn consciously employed. In colour he certainly lacked richness, but in comparison with his contemporaries scarcely depth. We note in his portraits another cause of nobility, or perhaps we should say vitality, which, considering the empty apathy of expression produced by posing, may be called a certain kind of idealisation. We shall state it in the words of R. L. Stevenson: "He was a born painter of portraits. He looked people shrewdly between the eyes, surprised their manners in their face, and had possessed himself of what was essential in their character before they had been many minutes in his studio. What he was so swift to perceive he conveyed to the canvas almost in the moment of conception."

In the common meaning of the term Raeburn was not an idealiser. Painting with him was the direct sensuous perception of nature. The words "imitation of nature" would not have frightened this enthusiastic and ardent lover of reality.



GENERAL SIR RONALD FERGUSON, G.C.B.

*Mr. R. C. Munro Ferguson, M.P.*









He knew the beauties of nature too intimately to despise them unless tricked out in the adornment of an artificial style. Only the professed decorator and the trade painter, and not all of them, will say, "But where is the art, where is the poetry, in the work of a man who copies nature?" One who knows the sublime mysteries of real chiaroscuro, the surprises of true modelling, the endless and matchless beauties of real atmosphere, will not agree with Mr. L. Housman, in his monograph on Houghton, that "naturalism is an enemy to all strong forms of Art."

The different meanings attached to the word naturalism may perplex some people. I take it here to mean the revelation of some possible if rare group of facts by means of an imitation of real light expressed as naturally as may be in the convention of painting. In this art, dresses, accessories, skies, landscape, animals, centaurs, monsters, should all be subject to the same law of lighting as the figure. There is no *background*, but space all round the figure. The beauties of real light by themselves supply a subject for poetry to the seeing eye; yet they by no means exclude—they rather favour, with their language of natural mystery—the revelation of the solidly-built beauties of form. Between shadow, space, air, graduation of light on the one hand, and on the other solid shape and local colours, there is no antagonism that forces you to treat these two latter qualities by arbitrary contours and arbitrary modelling. Is the shadow of Rembrandt or the space of Velazquez unpoetic? Is either of them based on anything but the true action of light, by which alone, through thousands of years, man has ever received an impression? This poetry of the real only comes when a man of feeling and insight, setting down his experience of nature, determines to make the most of the things he loves best. So doing he shows you how interesting, how beautiful the pattern and the *nuances* of light may be, even when it falls upon objects that you have learnt to call ugly. How much art goes to this task let those who have tried it tell you. If they had been content to expound over again already conventionalised, already dignified, already accepted qualities of nature, they might have shortened their labours by one half, and would have diminished their ultimate reputation to a mere fraction. That other business of spinning patterns which bear only the remotest relation to nature also surely requires art, a feeling for decoration, good taste, and invention. Such art may be beautiful though not truly poetic, and it is not to be ever despised, even when its professors rail against nature as a fashionable person rails against an Apollo because he has curls, no frock-coat, and no tall hat. So modistes scoff at the waist of the Venus of Milo. They

cannot see a woman without stays, and a woman other than a fashionably-dressed lady is not to be counted. Raeburn belongs to the strong naturalistic school which strip off accessory graces that the solemn fashion of light may prevail. In conclusion I will quote Mr. W. E. Henley's words, which seem to me to sound the tonic of my discourse: "He came at the break between old and new, when the old was not yet discredited and the new was still inoffensive; and, with that exquisite good sense which marks the artist, he identified himself with that which was known and not with that which, though big with many kinds of possibilities, was as yet in perfect touch with nothing in active existence. . . . He was content to paint what he knew and that only, and his conscience was serviceable as well as untroubled and serene."



MISS JANET SUTTIL

*Sir George Gilbert Scott, Bart.*



SIR HENRY RAE BURN

BY

SIR WALTER ARMSTRONG







MRS. W. URQUHART

*Glasgow Corporation Galleries*

LADY CARMICHAEL

*Sir T. D. Gibson Carmichael, Bart.*



## CHAPTER I

### GENERAL CONDITIONS WHICH FAVOUR ART—CONDITIONS IN SCOTLAND—APPEAR- ANCE OF A NATIVE MASTER



T has, I think, been until recently an accepted belief that the lowland Scot was essentially an inartistic person. Not many people, perhaps, have put it so plainly as did the late James Fergusson, when he said, in his *History of Architecture*,\* "No one who knows anything of the ethnography of art would suspect the people who now inhabit the lowlands of Scotland of inventing any form of architecture, or of feeling much sympathy with it when introduced from abroad." These words were written nearly five and thirty years ago, before the great increase of wealth beyond the Tweed had led to that artistic movement which marked the last two decades of the nineteenth century. But even so, and with their restriction to the one art of architecture, the words of Fergusson are a

\* Vol. ii. p. 201.

little reckless. The ethnography of art is a dangerous though attractive phrase. It is unsafe to divide races too sharply by their æsthetic gifts, and still more unsafe to found an argument upon the division. Under some conditions, for instance, the Teuton is artistic and the Latin not. We can, of course, look back over the past and recognise tendencies in the races of Europe which seem to be characteristic. But these tendencies are seldom permanent enough or defined with sufficient sharpness to be safe foundations for deduction.

It is pretty certain that if the sea had swallowed up the Netherlands in the fourteenth century no one would have suspected that the world had lost a great artistic inheritance by the catastrophe. The root of art, the aptitude which, when developed, leads to art and nothing else, is part of the human constitution, and contrives, under favouring conditions, to throw out some kind of blossom even in the most abject races of mankind.

On the other hand, a great appearance of artistic energy is not an infallible proof that a proportionate faculty for art lies behind it. Certain moral and intellectual qualities lead now and then to conspicuous æsthetic activity in races not richer than their neighbours in the specific æsthetic gift. Of this the French afford a striking example. France has produced fewer artists of the first rank than some other countries, and yet her productive energy, her output of artistic and quasi-artistic objects, has been greater for centuries than that of all the rest of Europe put together. At first sight this seems strange, but a little reflection suggests a simple explanation. The specific gift of the French is no greater, is in all probability less, than that of certain other peoples, but the French character provides substitutes which, when taken together, work almost as well. The Frenchman loves his country as a man loves his mistress; he is vain, systematic, and, in social matters, intensely conservative. The combination of these qualities brings about effects which are easily mistaken for those due to a widespread gift for art. It makes an extravagant expenditure on all sorts of artistic undertakings popular; it ensures that each new enterprise shall be built on the success of the last, and it removes all difficulties in the way of a national education in art. No one can study the French art of the last two centuries without having to confess that, side by side with the intelligence and taste which mark it as a whole, lie strains of æsthetic vulgarity inconsistent with that claim to the possession of an unrivalled gift for art so often made in behalf of France. The material conditions of the country are





MARGARIT COUNTESS OF DUMERIES, AND  
HER DAUGHTER, LADY ELIZABETH  
PENELOPE CRICHTON

*Marguiss of Rath*







MRS. NEWBIGGING

*Mrs. Rainy*







immensely favourable to artistic display. A brilliant climate, no smoke, plenty of fine building stone, a wide distribution of wealth, the right sort of isolation and the right sort of intercourse, all these, united to the general energy and industry of the people, made an art movement on a great scale inevitable. The argument, of course, must not be pressed too far. My only object in using it is to support my contention that, within certain limits, art is rather an affair of conditions than of ethnical aptitudes. When the French had a blank sheet before them, when they had new wants to fulfil and new materials to put in use, they rose to the occasion just as the Greeks, the Italians, the Dutchmen, and other races have done under similar conditions.

Before we can decide as to the innate gift for art of any particular race or nation, many things have to be considered besides achievement. The races assumed to be artistic have only done great things at special moments, under conditions which do not often recur. The Greeks, for instance, came at the end of a long period of continuous development. Their great artists had behind them generations of men who had pressed towards a goal as yet unreachd, generations which had each been told "you see what we are aiming at, and how far we have come; go you on still farther; bring the goal still nearer." They were left in no doubt, and had no temptation to copy. Each man as he picked up the tool dropped by his predecessor, picked up with it the still unmastered ideal. As long as the Greek could look back and see that he could improve on his teachers, he was under no temptation to copy their work or to change the common aim. The final proficiency which was to enable him to completely express his own emotion and the ideals of his race was still before him. Trying passionately to overtake it, he could not help strewing his path with proofs of that sincere ambition which is the soul of art.

Disaster came when the goal was reached, and the ideal was no longer ahead. Instead of a joyful putting forth of his powers, the Greek had to mark time, and do again with variations what had been perfectly well done already. He was inevitably tempted to imitate the work, instead of the conduct, of his masters. The same temptation ruined his disciples. If the Greeks had never existed, if the Romans had been called upon to complete a development, instead of to keep up a perfection already attained, they might possibly have done as well as the Greeks. Wherever no borrowing was possible, wherever a new art had to be created, the Italians were equal to the demand. The history of Italian

painting affords a parallel to that of Greek sculpture. Struggling into existence with the early Christians, it held on to life, sometimes only in its roots, sometimes throwing off visible shoots in the sunlight, until at last, its viability assured, it sprang forward to completeness under the great masters of the fifteenth and sixteenth centuries. Once complete, it could do no more, and its after-history parallels that of Greek sculpture after the age of Praxiteles.

Another instance is the painting of the Netherlands. There, again, an original demand, or at least a demand never before entirely fulfilled, arose. The members of a commercial society, of a society with no great palaces or huge bare-walled churches, were seized with the inevitable craving. They invited painters to decorate their chapels, to perpetuate their personalities, to provide them with pretty things to look at in their homes. The demand was new; no past perfection overhung the country to repress spontaneity. Its painters had to invent their own ideals, to express their own emotions, to do things in short, because they wished to do them—instead of because similar things had been done before.

Yet another example is the Gothic architecture of Western Europe. If we trace this back to its birth, we shall find it also was begotten by a new grouping of conditions. A demand arose for buildings capable of receiving large concourses of people in a country where the most obvious and convenient materials were unsuited to any form of trabeated construction. Given the necessity for great churches, and nothing to build them with but bricks and comparatively small stones, and French mental activity was pretty sure to do the rest. The problem was exactly suited to its genius, and the solution remains, perhaps, the best instance the world possesses of an art nursed in the lap of science.

Art, then, seems to depend less upon special racial gifts and more upon favouring external conditions than is generally asserted. Judging from experience, great art is possible only when an energetic people sets itself to a new task, or at least to a task so new that imitation and external canons cannot be substituted for individual desire and its sincere expression. The more passionate forms—poetry, music, painting—seem so entirely dominated by this law that they never rise a second time to the same height in the same way. On the other hand, history does not compel us to believe that a race which has never hitherto done much to show artistic aptitudes, will not do so when the demand is made upon it under right conditions. The clean slate required for great art is now difficult to come by.



LADY CARNEGIE

*Earl of Southesk K T*









But if we cannot hope for the setting of problems at once new, great, *and soluble*,\* we may at least hope for such variations in the old ones as will lead to those triumphs of balance, control, and taste, which are perhaps the greatest the future has in store.

The career of Scotland has not been favourable to a native development of art. During the centuries of its separate political existence it was at once isolated and too closely overshadowed. Artistic ideas and ambitions could not filter into it continuously and healthily, as they did into France from Italy. In spite of community of blood, the Scottish spirit was distinct in such matters from the English, and political antagonism widened the gap. As a consequence the forms of such art as the country had to show were essentially French, and were transplanted from France at a wrong stage in their growth. They came over when already too old to be moulded by the Scottish spirit, and so they never lost their exotic character. Had they been imported as germs into a prosperous nation, they would probably have led to more scholarly and logical forms than anything to be found in the southern half of the island. No one can study the remains of pre-Reformation Scotland and compare them with what has been done in our own time, without seeing that a certain community of feeling runs through the whole. The Scot is more logical, more selective, more alive to the ulterior meaning of the forms he uses, than the Englishman. The baroque spirit, the readiness to bedeck, is foreign to his mind.† In the old days, when no one had any money, he never fell into the temptation of cheap and nasty ornament. His decorative ambitions were never garrulous, never irresponsible. They were satisfied by a little thought given to proportion, by some modest ornament about a door or window, by a string-course in the right place: in more modest cases still, by a band of paint. He was not called upon to dive into his soul for new terms of art. Imported forms could supply nearly all his modest civilisation required, and so from the twelfth century down to the union with England, the history of his æsthetic proceedings is one of slight but consistent, and, as a rule,

\* The one problem, both new and great, now proposed to art, is, possibly, insoluble; I mean the use of iron in architecture. The *à priori* connection between our senses and the nature of those materials among which our senses have developed, is absent in the case of iron. Our eyes enable us to appreciate the right use of a stone column or a timber beam, but they are helpless before the strains on a girder.

† Roslin chapel, in which it runs riot, cannot be accepted as in any sense a Scottish creation.

judicious variations on a borrowed air. At the present moment no country in Europe uses the freer dialects of renaissance architecture with more discretion than Scotland. All over those southern counties embraced in Fergusson's condemnation, buildings are now springing up which are really *designed*, buildings in which the proportions are excellent, and the decoration wedded to the structure with a sense of what is appropriate scarcely to be rivalled elsewhere. The Scottish architect does not dream. So far he has created nothing which appeals to the imagination, like the works of Jones or Wren; but he thinks, he has an eye for what is fit, and above all, he has that instinct of congruity, of the relation between use and form, between purpose and material, on which all good design is based.

The drift of what I have been saying in, I fear, a somewhat rambling fashion, is that before making sweeping assertions about artistic and not artistic races, we should study the course of art itself, see when and why it rose and fell, trace out its meanderings, and especially make sure of the causes of those apparently sporadic outbreaks which make generalisation so difficult. The great artistic movements have always coincided with the conditions already indicated, that is, they have taken place when energetic races have set themselves to build on unoccupied foundations. As to less important developments, those often seem to have depended upon the concurrence of an artistic demand with the existence of some useful but not necessarily artistic faculty in the race of which the demand is made. The logical faculty, for instance, the instinct of mental order, is enough to account for good, though not for highly imaginative, architecture. The history of the Scottish mind—to say nothing of the direct evidence afforded by actual achievements—should have been enough to prepare the student for recent developments beyond the Border. Hints were not wanting. The remains of architecture scattered all over the country contain abundant evidence that, although the early builders drew their inspiration from France and occasionally from England, their own minds were not idle. Even in such unexpected places as the Border peels we encounter signs of taste, control, and intelligent manipulation, which should have warned the historian that beneath the copyist a potential artist lay waiting for the vivifying touch. The northern builder always understood the forms he was using. Even when he took some feature from France better suited to a southern climate than to his own, he contrived



LADY NAESMYTH

*Mrs. David Anderson*









to give it a certain appropriateness, to lead up to it in such a fashion that it became an organic and reasonable feature of his style.

Among people of whom all this may be truly said, the appearance of a great painter was only a matter of time. With England at hand to seduce its restless spirits, and the continent of Europe not far off to impose an alien standard, the conditions were against the formation of a native school. But nothing was required for the production of a native master but the occurrence in one individual of certain qualities—and accidents—in which the nation was rich ; namely, love of home, the organising faculty, an eye, an interest in the look of things, and a shallow purse. Forty years after the treaty of union with England, such an individual appeared in HENRY RAEBURN.

## CHAPTER II

CHARACTER OF THE LOWLAND SCOT—RÆBURN'S BIRTH—DEATH OF HIS PARENTS  
—HIS EDUCATION AT HERIOT'S HOSPITAL—HIS APPRENTICESHIP TO GILLILAND—  
INFLUENCE OF HIS MASTER—OF DEUCHAR—OF DAVID MARTIN—HIS MINIATURES—  
THE DARWIN JEWEL—COMMENCES PORTRAIT PAINTING.



HE wandering stranger who finds himself among the hills which cross the south of Scotland between the valleys of the Nith and the Tweed, may sometimes imagine he has fallen among a jealous people. If, for instance, in the Ecclefechan country, he should be tempted to speak of Carlyle, he might put it down to some ignoble motive that those who possess a first-hand tradition of how the author of "Sartor" was considered by his own people, assume that the seer saw little more than the rest of the world. But on more intimate acquaintance he will discover that no jealousy, no desire to belittle, lies at the root of apparent disparagement. "Tom Carlyle" seemed no hero to the people among whom he sprang simply because his native gifts, those potentialities of his which mother-wit could understand, were shared by so many. Get over a gate on any of these southern roads and talk to the man hoeing in the field. He may receive you dourly; you must not look for the fine manner and Celtic suppleness of the Highlander or the Irish peasant; you will have a zareba of reserve, of militant shyness, to penetrate; but once inside you will find a mind which really thinks, which practically knows the meaning of logic, which can flavour a true deduction—or induction, for that matter—with humour of a quality bracing to the palate. Not once in a hundred experiments will you encounter the inert brain, the mind formed only by the appointed manual labour, so common south of the Humber. I cannot say how it affects him as a workman, but the Lowland Scot seems always to have a reserve of detached mental energy which he spends on some sort of castle-building. No matter how low his station or how prosaic the way in which



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LADY RAEBURN

*Lord Tweedmouth*





he makes his bread, he contrives to gather materials for that mental architecture in which he finds a relief from the greyness of life. I remember once encountering in a Scottish country house, a plumber, come to mend a pipe, who had the history of modern English art at his fingers' ends. He had quaint and wonderful ways of pronouncing the names of Millais and Tadema and the titles of their pictures, but he knew as much as a man screwed down in a country village in the Lothians could know of such a subject. This plumber indeed was a bit of a painter himself, and some of the more retired corners of the house were decorated with practical examples of his views on the art of landscape.

As a rule, however, the working Scot whets his brain on more abstract subjects, not so much, I think, from preference, as because they require no expensive materials. Poverty may have had more to do with the old Scots' fondness for metaphysics than we are apt to suppose.

But that is another question. The point of our present interest is the distribution throughout certain parts of Scotland of an activity of brain, an intellectual efficiency, which ought to be a rich nursing ground of genius. As a matter of fact it does produce a great number of remarkable men. But, like the Jews, the Lowland Scots are notable rather for the high general average of their intellectual power than for the number of conspicuously great men they have contributed to the general stock. To shrewdness, humour, power of mental grip and breadth of view, they unite too often a want of high ambition. They nearly all reach some measure of success; few among them die without having bettered their condition in one direction or another; but, as a rule, they have no great imaginative aim. They do not set a glittering goal before their eyes and make for it all their lives. Their energy, terrific as it sometimes is, is strung on a thread of indolence, which comes out at the end, and takes the place of the jewel which should close their career. The population, in short, of these southern counties has a keen wit, a shrewd humour, a sense of balance and proportion in intellectual matters which is rare, but it lacks that insatiable kind of ambition without which those gifts cannot lead to their greatest possible results. In all these respects we shall find that Henry Raeburn was a true son of his race.

The actual nursery of the Raeburn family was in Annandale, where a hill-farm known as Raeburn was afterwards and, I believe, still is the property of that tribe of Scotts of which Sir Walter was the great and shining ornament. Both Allan Cunningham and the artist's later biographer, his great grandson,



William Raeburn Andrew, smile, however, at the pretensions, put forward by a northern antiquary on Raeburn's behalf, to direct descent from a martial family of the Border. These were the Raeburns of Raeburn, who bore the crest of a rae (roe) drinking from a burn, and were related collaterally to most of the great houses of the south. It is impossible, after the lapse of more than a century and a half, to arrive at the exact facts, and the faithful historian must, I think, be content to rank the master with those who are ancestors rather than with those who have them. After the union of the English and Scottish crowns, the predatory Raeburns—if they were predatory—settled down like the rest of their class to peaceful citizenship. Their names do not occur among those who contributed to the confusion into which Scotland fell during the last half of the seventeenth century. The first member of the family to emerge from the most absolute obscurity was one Robert Raeburn, who exchanged Annandale for Edinburgh some two hundred years ago. In him some spark of ambition burned, and he left the fields among which he had been born, to set up as a miller in what was then the village of Stockbridge, lying slightly to the west of the road uniting Leith to the Scottish capital. At the time of this move the new town of Edinburgh was neither born nor thought of. The "Nor' Loch" still protected the Castle on its sunless side and occupied the glen now defiled by the North British Railway; while the Water of Leith made its way to the sea without having to thread the regiments of inquisitive houses which now watch its proceedings. Even then, however, the stream had to work for its living, and the mill at Stockbridge was by no means the first to which it imparted vitality.

Raeburn's adventure turned out well. He prospered, added mill to mill, and married. His wife, Miss Anne Elder, to use the old Scots phraseology, bore him two sons, one, William, in or about 1744; the other, Henry, our hero, on the 4th of March 1756. Neither Robert nor his wife lived to see their second son grow up. They died while he was still a child, and his elder brother William scarcely a man. William, however, was equal to the new responsibility. The senior by some twelve years, he not only carried on the family business with success, but also fathered the little Henry with judgment and affection. It is pleasant to know that he lived long enough to enjoy the reward of his virtue.

In most biographies of the painter, it is asserted that he was educated at Heriot's Hospital, but the anonymous author of the short notice of Raeburn in Robert Chambers's "Biographical Dictionary of Famous Scotsmen," expressly



MRS. GREGORY

*Mr. A. J. Forbes Leith*





contradicts this assertion, and declares that, "so far from his having been indebted to public charity for his apprenticeship in the humanities, his brother William, with heartfelt satisfaction, gave him the scanty but usual education of the period." As soon as I became aware that doubt had thus been thrown on the common belief as to Raeburn's place of education, I applied to the authorities of George Heriot's Trust, by whom I was directed to information which seems to set the matter at rest. In Dr. William Steven's "History of Heriot's Hospital,"\* it is stated that one Sarah Sandilands enjoyed the right of presenting two boys to receive maintenance and education in the institution, that right having been purchased from the Governors by her father. Steven goes on to say: "It may be mentioned that, in this way, she was the early patroness of Sir Henry Raeburn, whom she presented to Heriot's Hospital in 1764. This orphan boy, who afterwards became the celebrated portrait painter, her granddaughter (Mrs. Durham Weir) had the pleasure of seeing knighted by George IV. at Hopetoun House." This statement is confirmed by the minutes of the Hospital Board. At a meeting of the Governors, held on April 15, 1765, a presentation was laid before them, "granted by Sarah Sandilands, relict of Thomas Durham of Boghead, in favour of Henry, son of Robert Raeburn, Burgess and Freeman, whose parents are both dead." The Governors thereupon formally admitted Henry Raeburn into the Hospital. Raeburn's name was again before the Governors in 1770, when he had been six years in the school. At a meeting on June 4, the king's birthday, the Governors "approved of the report of the visiting committee, dated the sixteenth of May last, finding that Henry Raeburn and Francis Ronaldson, for their skill in writing, &c., were best entitled to the benefits of Dean of Gild Heriot's Mortification, and appointed the Treasurer of the Hospital to make payment to each of these Boys of the sum of One pound five shillings sterling." A similar reward was made to Henry Raeburn twelve months later. From all this it appears that the boy was seven years in the school, and that his career there was not entirely inglorious.

According to the family tradition, however, he was no precocious genius. We are told, it is true, that the sketches and caricatures he scribbled in forbidden hours and volumes were the best in the school; but that, probably, is saying little. And yet when we remember his after career and realise that

\* Edition of 1872, revised and enlarged by F. W. Bedford, who succeeded Steven as House Governor of the Hospital and Inspector of the Heriot Foundation Schools.



he became the best of Scottish painters with scarcely any help but that of his own intelligence, we should scarcely be over bold if we supposed that his failure as a boy to impress his friends was due rather to their blindness than to his own want of promise. Few painters have sprung so rapidly into command of their tools as he. From the first his portraits are free from the groping tentativeness of the slow beginner. Without being exactly works of art, they are clearly the production of one who had no difficulty in finding means to say what was in his mind. Even his miniatures, dry and stiff as they are, have decision. They come from a sure hand, if as yet from an undeveloped fancy. In spite, then, of tradition we should expect to find qualities, at least of dexterity, in his early scribbles. And this suspicion is confirmed by the course taken by his guardian brother.

Henry Raeburn was taken from school at the age of fifteen, and at once apprenticed to a goldsmith, thus beginning his artistic career on the lines of many famous Italians. The business of an Edinburgh jeweller must then have been neither extensive nor ambitious. In those days the fashion for things Celtic was still in the womb of time. Highland jewelry was a Highland craft, and the demands upon the worker in the precious metals must have been few and modest.

The goldsmith himself, one Gilliland, seems to have recognised that his apprentice had gifts to which no proper opportunity could be given by his own trade. He, no doubt, had a better eye for the significance of a scribble on the margin of a grammar than a grammarian, or a fond brother. However this may have been, he opened new horizons to the lad, for he stimulated him to the use of all the talents of which he had given hints, he introduced him to men who could help him to cultivate his powers, he even brought him clients as soon as he was ripe for them and could paint a passable miniature. During those years in which Gilliland had the first claim upon his services, Raeburn's time seems to have been divided between copying pictures, painting miniatures, and designing, if not actually engraving, for his master. All these activities imply preparation, and we shall see that David Martin, the painter; Deuchar, the engraver and etcher; and no doubt Gilliland himself, all took a hand in the boy's education.

Here let me tell the story of the one episode of his connection with the decorative arts of which anything is known, an episode slight enough in itself, but interesting from the way in which it brings another famous name into relations with his. In Raeburn's youth, and, indeed, throughout his life, one of the



LADY STEWART OF COLTNESS

*Mr. F. Fleischmann*







numerous men of mark in Edinburgh was Andrew Duncan, then an active physician, devoting much of his energy to the task of bringing medical comforts within the reach of the poor. As a professor of the University, Duncan had among his pupils a young man of rare promise bearing the now famous name of Charles Darwin. He was a son of Erasmus Darwin, and therefore an uncle of the great Charles Robert, who was to set the final seal of glory on the family. Charles Darwin was two years younger than Raeburn, and yet before his death from misadventure in 1778, he had won a gold medal from the Æsculapian Society, "for an investigation," thus early showing his inheritance of the family gift. He died at twenty years of age, of blood poisoning through a wound received in the dissecting-room. His master, Duncan, grievously felt his loss, and following a pleasant habit of the time, commissioned Gilliland to make a memento of his pupil. The jeweller applied to Raeburn, who must by this time—he was twenty-two—have been "out of his time." Instead of the usual ring, Raeburn suggested a pendant for the watch chain, with the device of a muse weeping over an urn. His scheme was adopted, and its execution, says Duncan,\* confided to him. When finished, Duncan goes on, it "afforded manifest proof of very superior genius, and I still preserve it, as a memorial of the singular and early merit both of Darwin and of Raeburn." This story has sometimes been told as if it belonged to the painter's boyhood, or at least to the years when he was still Gilliland's apprentice. But a comparison of dates leaves but little doubt that things happened as above related. Duncan may have been in error when he ascribed the execution as well as the design of the jewel to the painter. But this is by no means certain. The chronology of Raeburn's activities in these early years is difficult. During his apprenticeship to Gilliland he made the acquaintance of David Deuchar, the etcher and seal engraver, from whom he is supposed to have received his first guidance in the higher walks of art.† Deuchar's lessons may have included practical engraving. If so, his pupil must at this time have been very industrious. For besides his work for Gilliland he was painting miniatures, copying pictures in David Martin's studio, and preparing for those life-size portraits on which he was

\* "Tribute to the Memory of Henry Raeburn."

† Deuchar was born in 1743, near Montrose, and so was thirteen years Raeburn's senior. He was seal engraver to the Prince of Wales, and a fair etcher. He published a set of etchings after Holbein's "Dance of Death" (1788), and "Etchings, chiefly from the Dutch and Flemish Schools" (1803). He died in 1808. A pencil portrait of him by John Brown hangs in the Scottish National Portrait Gallery, and a photogravure from a miniature by Raeburn will be found in these pages.



to embark by the time he was twenty. Gilliland seems to have been a prince among masters. He gave Raeburn opportunities to make the best of every talent he possessed. He praised him to his costumers; he introduced him to Deuchar, who probably first awakened his ambition; he took him to Martin, who put him in the way of adding the conduct of the paint-brush to that of the burin; he at least allowed him to devote part of his days to miniatures, and probably brought him clients. In short he appears to have been a *third* father to the lad, and to have done his full share in laying the foundation for that high opinion of human nature which Raeburn held in later years.

All Raeburn's miniature painting seems to have been done while he was still, nominally, under Gilliland's control, and we are told that he was expected to pay over a part of the money thus earned to his master, which was only fair. The miniatures themselves are now rather difficult to find, but I have seen a few. They are of course entirely without the freedom, grace, and sense of what to dwell upon and what to merely suggest, which mark the fine English miniatures of the time. Such qualities could not be expected of a boy. On the other hand they are neither weak nor superficial, but show clearly that a keen eye and a steady if somewhat over-weighty hand, were here feeling their way to something better. The miniature of Dr. Andrew Wood, reproduced in our first plate, is without the grace of Cosway or the grandeur in little of Samuel Cooper, but it shows that its author could see character and avoid irrelevance, and that he was gifted with that downright trust in sincerity on which all great art is built. To me it appears more than likely that if Raeburn had been content to devote his life to this work in small, he would have left behind him miniatures excelling all others in those qualities of selection and concentration which are the life of this form of art. Fortunately the very possession of such gifts as are needed to justify this guess prevented him from being content with so restricted a field.

According to the tales which have come down to us, David Martin played Titian to Raeburn's Tintoretto, or Hudson to his Reynolds. Brought into relations with the boy by the excellent Gilliland, he at first received him with kindness and generosity. He gave him the run of his studio and allowed him to copy what he liked, adding, perhaps, a stray hint now and then, in the manner of Sir Joshua. But the young man's progress was such that Martin took fright. He saw he was nourishing a competitor who might soon become dangerous



HENRY RAEBURN ON A GREY PONY

*Earl of Rosbery, K.G., K.T.*









ADMIRAL LORD DUNCAN

*Incorporation of Shipmasters, Leith*





indeed. The story told is an almost exact parallel to that of the rupture between Hudson and Reynolds. Martin picked a quarrel, in this case accusing the young man of having sold one of the copies he was allowed to make in the studio. Of this Raeburn, we are told, was perfectly innocent, but protestations were useless and the two men finally parted. David Martin was not a great painter, as visitors to the two Edinburgh Galleries may see for themselves. He was one of those too frequent men in the eighteenth century who became fairly good workmen and yet did little with their skill. He had studied under Allan Ramsay, and was twenty years older than Raeburn. An interesting portrait of himself has lately been acquired by the National Gallery of Scotland. It reminds one of Keats and Romney, and suggests a temperament at once highly strong and sober, nervous and yet eager to be right. Dry and tight in execution, it is nevertheless not unattractive, and hints that Martin, had he so willed, might have been an excellent master. The National Portrait Gallery of Scotland has a portrait by him of Raeburn's panegyrist, Andrew Duncan. Raeburn contrived to profit by his connection with Martin. He must, indeed, have had a genius for making the most of such opportunities for education as came in his way. His art is not of the usual home-made stamp at all. As a rule, even a slight deficiency, or even break, in the laborious process of learning to paint betrays itself in a man's work. Reynolds began early and worked hard, and so did Gainsborough. But their training moved on irregular lines, and so even in their finest things evidence exists that their thoughts were not seldom occupied with the hiding of flaws in their equipment. Not so with Raeburn. His art is rather that of a painter who knows too much than of one who knows too little. He selects and simplifies with a courage occasionally amounting to temerity; but he never provokes us to put his summary proceedings down to ignorance. They sometimes remind us of shorthand, never of a laborious syntax.

It seems to be assumed that by the time he was twenty-one, Raeburn had practically abandoned those minor forms of art to which so much of his attention had been given. The Darwin jewel dates, of course, from a later time, but in the light of such information as we have, we may conclude that he was in that case obliging his old friend Gilliland. The example of Martin had at least had the effect of exciting his ambition, and of convincing him that a wide field lay open in the Scottish capital to a portrait painter. The earliest life-size portrait the

date of which we surely know is the full length of George Chalmers of Pittencrieff. This was painted in 1776, in Raeburn's twenty-first year. We are told that from this time onward he would hardly look at a miniature, and did not like to be reminded of those he had himself perpetrated. The "George Chalmers" has its weaknesses, of course; no painter of twenty ever produced a picture without them; but it shows much of the Raeburn character and is painted with an appearance of ease which is astonishing in one whose training had been what I have described. It is a full length. Pittencrieff is seated in an armchair, in front of the conventional curtain, with a landscape and ruins seen through a window on his right. His attitude and expression are those of a man watching his executioner. The figure is well drawn, except that the lower limbs are small for the trunk, a common fault with Raeburn. On the other hand he has made a curious and discomfiting mistake in drawing the chair. The front line of the seat and the line across the salient angle of the two elbows, do not converge towards the horizon, as it is the bounden duty of all well-behaved parallels, diagonal to the picture plane, to do! They expand!

To recapitulate the salient facts of this somewhat disjointed narrative. Raeburn's connection with Gilliland began when he was fifteen, and lasted probably, till he was twenty. During that time he made the acquaintance of Deuchar. From these two men he learnt to train his eye and hand in certain technical processes—drawing, engraving perhaps, and, no doubt, the modest use of colour. This training he put to profit in the making of miniatures, for which his master probably found most of the sitters, taking as his right some share in the pay. After a time Gilliland, perceiving his larger promise, introduced him to Martin, within whose front door he had at least the opportunity of forming some idea of what might be done with oil-paint. He had to trust to his own powers of observation in such matters as the setting of a palette, the mixing of tints, and the carriage of the brush. In all this he progressed so rapidly that he found himself, while still a legal infant, in a position to look beyond the modest arts which had previously sustained him, and to make a bold bid for a share in such orders for portraits as his fellow-townsmen had to give. How he prospered in the first years of his emancipation, it is now too late to discover. A certain small number of portraits can be assigned to this early time, but scarcely enough, I think, to imply a rush of clients. The probability is that he lived with his brother







MRS. CAMPBELL OF BALLIMORE

*National Gallery of Scotland*





and contributed his profits to the common stock, until an event took place which placed him above money anxieties for the rest of his life, and contributed richly to his happiness in other ways besides. Raeburn's personality eludes direct examination. He left no documents. We have to divine it from the conduct of others, just as the astronomer deduces the nature of some invisible body in space by its effect upon visible ones in its neighbourhood. Judged in this way, Raeburn seems to have been a most lovable person. His desires were seconded by all his friends, and in after life we shall find him surrounded by love in quarters in which a more lukewarm feeling is the rule. Before he had left off being a boy, his charm had brought him fortune and a wife to whom he turned for comfort till the end of his days.

### CHAPTER III

THE FOUNDING OF THE NEW TOWN OF EDINBURGH—ITS COINCIDENCE WITH AN  
OUTBURST OF SCOTS ENERGY—RAEBURN'S CAREER INFLUENCED BY IT—HIS EARLY  
FRIENDS—JOHN CLERK, JUNIOR, OF ELDIN—RAEBURN'S MARRIAGE—DEPARTURE  
FOR LONDON—AND ROME—GAVIN HAMILTON—JAMES BYRES OF TONLEY



BEFORE going on to tell the story of Raeburn's marriage, it would be a good thing, perhaps, to look round for a moment upon the society into which he was about to throw himself, and to consider the chances it offered for one of his birth and talent. Edinburgh in 1775 was just entering upon what may be called its Periclean time. England had already drained away, no doubt, much that was valuable from the Scots population, but the city was still essentially a capital. It, in its turn, was a powerful magnet among those Scots who were not tied down to the soil or to some form of foreign trade. The ridge between Holyrood and the Castle was no longer able to accommodate the citizens in its one long street and the wynds and closes opening from it. The people had for ages done their best with their site. They had piled their homes one upon another until the lands, as they called them, looked more like cliffs than houses, and they had acquiesced in the isolation from the surrounding country caused by the Nor' Loch on the one side and a deep ravine on the other. From Robert Raeburn's house at Stockbridge the outlook southward, when Henry was born, was upon a long grassy ridge, dotted here and there with houses, and capped near its western end by the grey roofs of the castle rising on its own rock three hundred yards beyond. Just about the time that the painter's mother was preparing his *layette*, the burgesses of Edinburgh were taking the first steps towards breaking their long confinement. The pleasant fields beyond the Nor' Loch had been mapped out into streets, squares, circuses, and crescents, and the first stones of the New Town had already been laid. The North Bridge was projected, and its erection was begun when Henry was in his





LADY MILLER

*Trustees of the late Mr. A. W. Miller*





eightth year. Its completion gave a vigorous stimulus to building, and by 1780, when Raeburn himself was to think of taking a hand in the venture, one-third of the set scheme was complete. The energy and power to co-operate involved in such an undertaking as the deliberate shifting of the centre of gravity of a considerable metropolis, had, beyond a doubt, a great deal to do with the burst of intellectual vivacity which followed. Anything that stirs up a population, breaks into its habits, and sets it to a new mental activity, seems to result in a greatly increased output in all sorts of unforeseen directions. Political upheavals, great wars, even domestic catastrophes, are apt to coincide with, or to immediately precede, outbursts of creative fervour. The migration of all that was best in Edinburgh society to a new home, was a small matter compared with the resistance of Holland to the Spaniards, or the wars of the French Revolution; but its effect on the small society concerned appears to have been similar. Certain it is that the great days of Edinburgh followed so closely upon the "trek," as we may fairly call it, that Raeburn, whose career ran *pari passu* with the first generation of new New-Athenians, painted the portraits of all those men, almost without exception, whose fame is bound up with that of the place in our modern memories. Hume, indeed, was too early for him, and Burns he probably did not paint, but Ayrshire would protest if we included her poet among the lights of the capital.\*

The society of Edinburgh was then essentially aristocratic. It consisted of the descendants of those truculent nobles who did so much to make the romance of Scottish history; of a crowd of lairds, driven off the land by the stress and results of the '15 and the '45; mingled with an aristocracy of intellect and of official position in the Church or the Law. Its fringe consisted of the founders of what was to become the most famous school of medicine of the nineteenth century, and we may guess that the easiest channel open to a young man like Henry Raeburn, for entrance into the charmed circle, was through such a friend as Dr. Andrew Duncan. A society is like a club; it cannot suddenly expand without relaxing its guard at the gate. In a change such as that which accompanied the bursting of her ancient bonds by Edinburgh, many landmarks must have been swept

\* Various attempts have been made to trace the hand of Raeburn in portraits and quasi-portraits of Burns; but so far no picture has come to light in which unmistakable features of the poet and the equally unmistakable hand of Raeburn can be recognised. It is said that Raeburn painted a portrait of Burns for Cadell and Davies, the publishers, in 1803, seven years after the poet's death. If so, the picture has disappeared.

away, and many an opportunity afforded for which the narrow city and narrow society, all the more exclusive for the necessity it had been under of rubbing shoulders with all and sundry, had given no scope.

In the Auld Reekie days, when the saw edge of liberal chimneys, like an army marching with shouldered arms and flying banners to the castle, had represented their capital to the countrymen of Fife and the Lothians, most of those who had been born into the middle classes with more efficiency of brain than usual left Edinburgh to seek their fortunes elsewhere. Ramsay, the poet, stayed at home, indeed, but his son the painter went where his gifts would get a fairer chance. So did Hume, and so, most likely, but for the prospects held out by a stirred-up people, would Raeburn have done in his turn. For an artist coming out of Heriot's hospital and from behind the counter of a jeweller's shop in the old Town, the ancient society would have had no serious use. He might have been asked to design a ring or make a miniature to be slung on a wrist. For anything more dignified there was neither the desire in the people's minds, nor room in their houses, nor, for that matter, any particular justification in their own achievements. For a century or so no picture-painter had been wanted. Between the mysterious John Scougall (who, according to some accounts, was painting in 1625, and yet lived to die at Prestonpans in 1730!) and the arrival of David Martin in 1775, no painter had succeeded in establishing himself in the Scottish capital. Ramsay worked there for a time, but he soon left the North for Rome and London, where his fine taste and delightful character gave him a position beyond his reach at home.

All this was changed with the change of scene. With the new city new wants of all kinds sprang up, and new chances were given to new men. The stage was open, and success awaited the first well-equipped person who stepped upon it. We cannot tell at this distance of time exactly how Raeburn made good his footing. It is fair, however, to conjecture that his first sponsors were Andrew Duncan, the Professor, who had reason to be grateful to his skill, and John Clerk, junior, of Eldin, with whom he was on terms of intimacy at any rate as soon as 1777. Of Andrew Duncan I have already said all that is needful. Clerk requires a little note, just to fit him into this picture of ours in which Raeburn is the chief figure.

The Clerks of Eldin were an offshoot from the family of Penicuik. John Clerk, senior, the famous deviser of the naval tactic of breaking the line, was the sixth son of Sir John Clerk of Penicuik. He inherited the estate of Eldin, not







JOHN TAIT OF HARVIESTON AND HIS  
GRANDSON

*Mrs. Pitman*





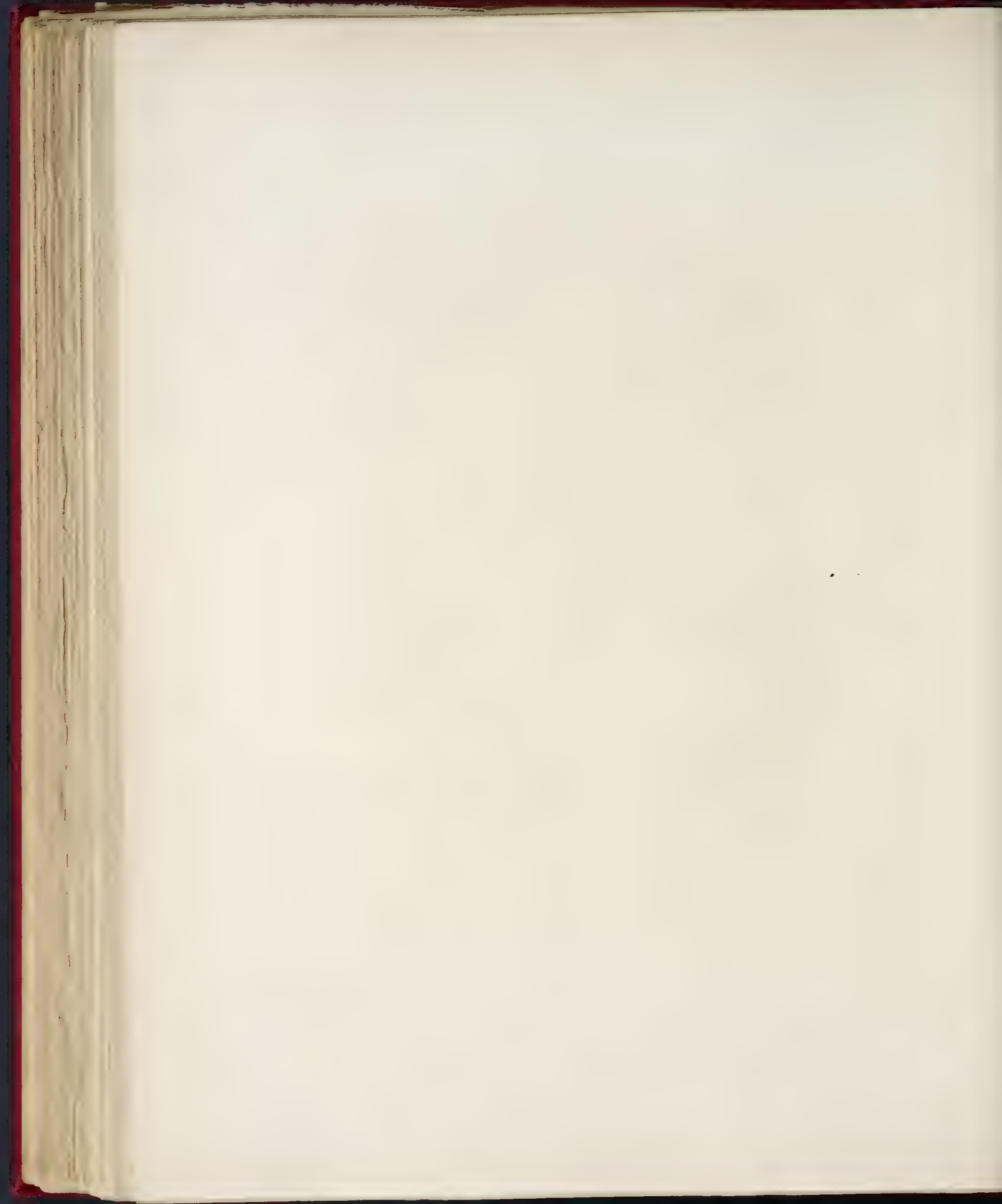


MRS. SIMPSON

*Mr. William M. Egan*







far from the paternal seat, and married Susanna Adam, sister to those four energetic brothers who have left such an impression on our domestic art. It was, perhaps, from his mother that Clerk, junior, derived that artistic bent which helped to make him a congenial friend for Raeburn. We have direct evidence of the younger Clerk's interest in æsthetic matters from the hand of Raeburn himself. Into the fine portrait of his friend which now belongs to Sir James Gibson Craig, he has introduced, among legal deeds and papers, a statuette of the crouching Venus.\* There can be no doubt as to the point of this accessory. Clerk was deformed and lame, "for ladies' love unfit," at least for ladies of the Cytherean type! In his sketch of Lord Eldin, Lord Cockburn relates that, when his son had risen to great distinction at the Bar, old Clerk of Eldin was fond of saying, "I remember the time when people, seeing John limping in the street, used to ask what lame lad that was, and would get for answer, 'The son of Clerk of Eldin.' But now, when I pass, I hear them saying, 'What auld grey-headed man is that?' And the answer is, 'That's the father of John Clerk.'" As for the Clerk influence on Raeburn, the painter's biographers tell us that his favourite relaxation late in life was the making of very daintily constructed models of ships and boats. May not this fancy have been put into him by his friend's father, who, in the Preface to his *Essay on Naval Tactics*, describes how, as a boy, he had a whole fleet of models, which he used to sail on a piece of water at Penicuik.

The social status of Clerk and the early promise of his friend make it a little difficult to understand the stories of their youthful struggles and their frequently penniless condition. So far as Raeburn is concerned, anything might be possible. After all he was educated by a charitable foundation—we have no right to suppose that his brother put off a burden on others which he could easily have borne himself—and it is likely enough that, during the years which intervened between his apprenticeship and his marriage, the young artist may often have felt the pinch of poverty. But Clerk was in different case, and the stories told by Allan Cunningham are illustrations, most likely, of nothing more tragic than that inability to make a parental stipend outlast the month which is common to most young men. Clerk lodged in one of the lands of the old town, and Cunningham tells a tale which has often been repeated and yet must be told once more, of how he gave a dinner-party on which the total expenditure cannot have been less than a penny!

\* This is the portrait engraved in mezzotint by Charles Turner.

The company was himself and Raeburn, the fare turned out to be three herrings and three potatoes. Calling violently to his landlady, the future Lord Eldin upbraided her with the scanty table: "Did I no tell ye, wumman, that a gentleman was to dine wi' me, and that ye were to get sax herrings and sax potatoes!" Such a state of things did not last long. The move upwards which was finally to land him on the Bench soon began with Clerk; while Raeburn, like Gainsborough, found by the time he was twenty-three a *Dea ex machina* who put an end to all his anxieties on the score of cash.

It is curious that the deities both of Gainsborough and Raeburn were Scots. The stories are almost exact parallels, except that the Suffolk painter found his life's companion in a tender maid, while Raeburn's heart was captured by a widow with a family. In each case, perhaps, downright Scots sense made the lady take the first step, rather than trust to accident to bring about the fruition of a budding love. Among those young Caledonians who, by proceedings not strictly directed to the prosperity of the House of Hanover, had won foreign titles of nobility, was a certain Count James Leslie. He was one of the Leslies of Balquhoun, in Aberdeenshire. About the year 1768 he married Anne, daughter of Peter Edgar, factor to the Earl of Selkirk and Laird of Bridgelands, Peeblesshire, in right of his wife. She bore the count three children, and then was left a widow with a good property, including the house and lands of Deanhaugh, on the north bank of the Water of Leith. This was the lady Raeburn married.

The first meetings of the pair were accidental. In some sketching excursion his eyes met hers, and an impression seems to have been made, at least on the lady. Being a sensible woman, she gave her preference a chance of taking root. In the Edinburgh of 1778 it was not difficult to find out who a young man haunting the hillsides with a sketch-book might be. In these days it would be as hopeless as hunting a needle in a haystack, but art was not then "upon the town." Inquiries made her path straight before her. The tall youth who had filled her eye was a portrait-painter, with a studio and a door open to clients. So she mounted his stairs, knocked, and quietly suggested that he should paint her portrait. We can see the scene—the *comtesse* was a good deal older than the artist, twelve years at least, which would make her thirty-four to his twenty-two. She was comely rather than beautiful; small, entirely self-possessed, knowing thoroughly what she was doing, and quite prepared to prosecute her adventure or to withdraw, according to the will of Fate. She made



REGINALD GEORGE MACDONALD OF CLAN  
RANALD AND HIS TWO YOUNGER  
BROTHERS

*By Ernest Hill*









her proposal and awaited her answer. This probably took the form of bowing her to a chair and setting up a fresh canvas on the easel.\*

The only portrait of Lady Raeburn known to me is the one now in the collection of Lord Tweedmouth. It cannot be the one painted on this occasion. In style it belongs to about 1792, and certainly represents a woman of about five-and-forty. The face is typically Scots: tender about the eyes, resolute in the mouth and chin, with those signs of a restrained humour lurking behind observation which we find so frequently in Scotswomen. It is the head of a woman not accustomed to fail. Our only doubt of her as a fit wife for Raeburn is suggested by the over similarity of their characters! Judging by their faces, they were rather the duplicates than the complements of each other. As a matter of fact, however, the marriage was a great success. Not only did it raise the painter above anxieties about ways and means, it gave him a good mother for his children and a companion who never failed to make his own fireside the most attractive spot in his world. He, too, was beloved by his wife's relations, one of his step-daughters going so far as to call her eldest son by his name,† a very significant proceeding in the Scotland of those days.

Having married money, as the phrase disgracefully runs, Raeburn soon found dissatisfaction stirring within him at the limitations of his own equipment. He had painted successful portraits and had managed, by the striving of his own wits, to get ahead of all competitors in his native city. But he had not done so without being made thoroughly aware of the pitfalls which lie around the self-trained artist. In his introduction to the present volume, R. A. M. Stevenson, whose lamentable death prevented him from seeing his own essay in type, blames English painters for their secretiveness and want of the wide generosity which makes every successful artist on the Continent a centre for the distribution of the results of experience. Stevenson is scarcely, perhaps, fair to his fellow-countrymen. Their secretiveness does not, or rather did not, for it is now rapidly

\* This story rests substantially on the evidence of Allan Cunningham, whose narrative was adopted by Mr. Raeburn Andrew. A certain doubt is cast upon it, however, by the fact that Count Leslie's widow and the Raeburns were next-door neighbours, the gate of Deanhaugh being, indeed, alongside, if not within, that of the avenue leading to St. Bernard's House, where the painter lived with his brother William. If things really happened as described, the pair must have been previously kept apart by some social or other barrier.

† Ann Leslie, or Inglis, Lady Raeburn's elder daughter by her first husband, had two sons, one of whom, Henry Raeburn Inglis, was deaf and dumb. He was the painter's model for his diploma picture, in the Royal Academy, of a Boy with a Rabbit.

disappearing, spring from jealousy or want of generosity, but simply from ignorance. Very few among them had learnt their art in the rigidly systematic way *de rigueur* abroad. Their knowledge was not of a kind to be communicated with ease or with much hope of its shortening the probation of others. Sir Joshua himself was a type of the English "master." He had clear ideas in his head of what he wanted, of the thing he wished to build up on his canvas, but he would have been ashamed to allow another painter to see its embryonic stages, for in many cases these were simply gropings. In a country like France, where traditions are strong and where a perfectly clear idea prevails as to the stages through which the would-be painter should pass, every artist who has reached proficiency has gone through the same mill, has pretty much the same facts at his finger-ends, and feels but slight personal responsibility for those elements of knowledge which he hands on to the next generation. Put shortly, it is a case of rule of thumb *versus* scientific training. However efficient he may be, the man who has come unsystematically by his knowledge will always be shyer of explaining its genesis than one who has acquired it through regular channels. He is not jealous of his property: he is ashamed of his title-deeds. In all probability David Martin does not deserve the scoldings he has received in connection with Raeburn. An examination of his pictures shows that he was quite as uncertain in his methods as other people of his time and nation. Compare him, for instance, with a man like Pompeo Battoni. In the latter case you find yourself before a painter who has learnt his *métier* stage by stage, who proceeds to the making of a picture as a builder does to the making of a house, who never dreams of letting one operation overlap another, or of chancing what may happen if the brush does the work of the charcoal, or the varnish that of a glaze; a picture, in short, with him means the result of certain definite proceedings, so that his works differ among each other by nothing but a little more felicity of line, or a little less insipidity of colour, in one than another. With Martin there was no assurance. At one time he would succeed quite respectably, as in his own portrait already mentioned; at another he would fail miserably. I remember, when I was a schoolboy, that I had a knack of getting at right answers in what Harrow called "mathematics"; but I was put to shame when asked to show the work. Sums which ought to have been done neatly by rule of three were grappled with by uncanny combinations for which publicity was in no way suited. So it was, I think, with David Martin, and, probably, with the



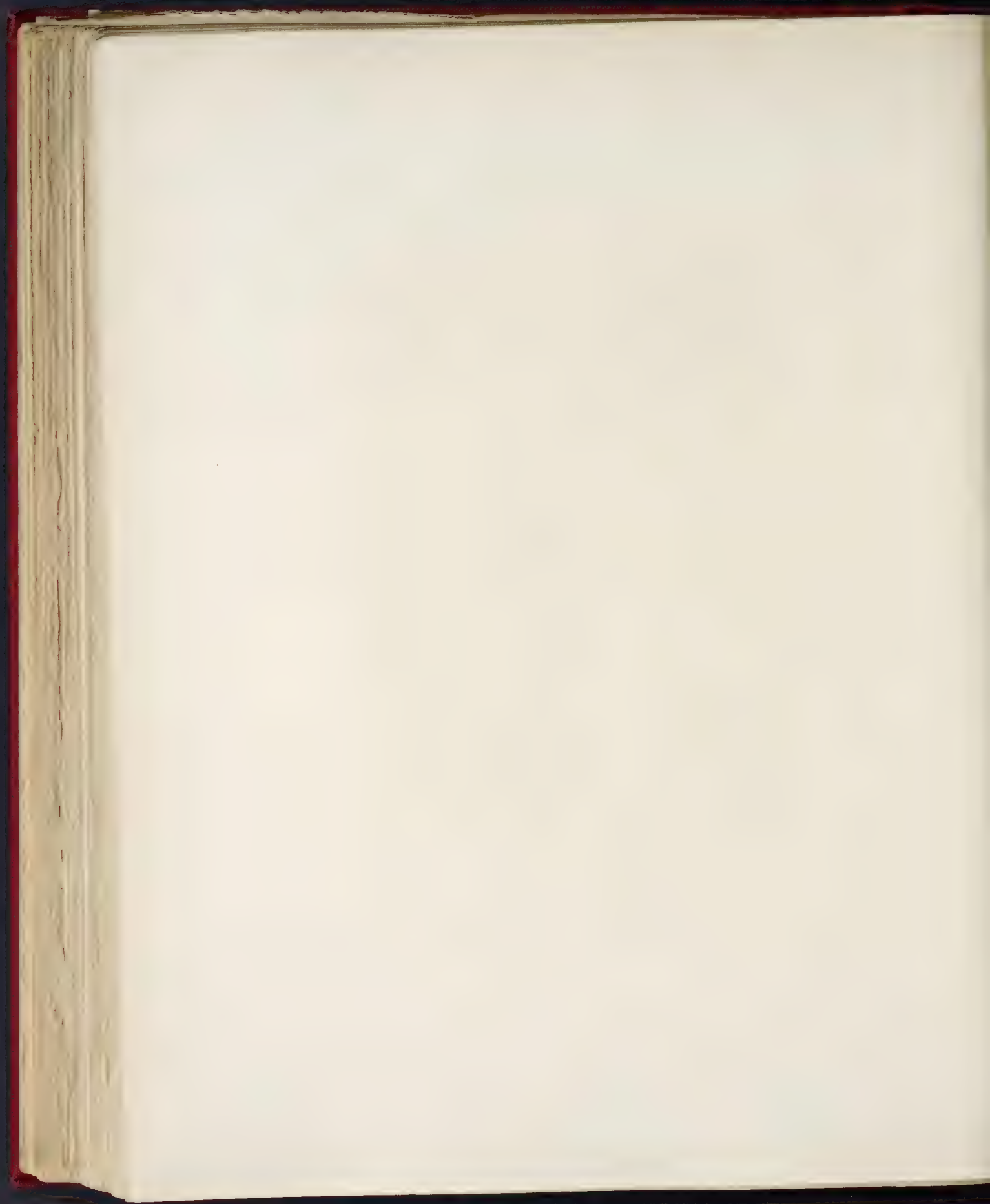
W. MACDONALD OF ST. MARTIN'S, W.S.

*Highland and Agricultural Society*









painter alluded to by Stevenson, who hid his drawing in a bush and advanced whistling to the irrupting stranger.

However this may be, there is no doubt that Raeburn, soon after marriage and a command of money had opened the door to such ambitions, began to feel the necessity for a visit to what was then looked upon as the nursery of art. The pictures painted before his marriage show that he was in a condition to profit by travelling, even if it should tell him nothing more than that he was on the right line already. His "Chalmers of Pittencreeff," the only one of these early works here reproduced, betrays no want of courage; the legs are so posed, for instance, as to give a very difficult bit of foreshortening; but it shows that Raeburn—he was only a boy—pondered long at this time over every detail and the run of every line. London, Paris, and Rome would cure this, and teach him that, if he were an artist, the expression of his own pleasure would inevitably please others, and that if he were not it did not greatly matter what phase of sham art he might take up.

After his marriage he had gone to live at his wife's property of Deanhaugh, above the Water of Leith. Here he enjoyed a few quiet years, becoming the father of children and painting enough portraits, we are told, to make him independent of his wife's fortune. These portraits, however, are not numerous; only a few dating from the time before his visit to Rome can be identified, and I think I shall be doing him no injustice if I suppose that his sojourn in Italy was partly inspired by the wish to increase his practice at home. Perhaps the most important and the best, is the full-length group of Mrs. Ferguson of Raith with her two children, here reproduced. This was painted within a year or two of Raeburn's marriage, probably in 1781. Its inspiration clearly comes from Reynolds, with whose pictures he can only have been familiar in mezzotints. It shows one of Raeburn's own preoccupations very strongly; I mean his love for a concentrated scheme of illumination and avoidance of detached lights. To this end he has painted the dog in the same tone as the background, so that he is scarcely visible at all in a photograph. It is a very remarkable production for a man of twenty-five, in spite of his failure with the lady's looks and the cast of her skirt.

In 1785 Mr. and Mrs. Raeburn started on their journey south. The painter was a man of thoughtfulness and foresight in all he undertook, and so, before leaving Edinburgh, he provided himself with two or three good introductions.

We do not know whether a letter to Sir Joshua was among these or not, but we do know that he called upon the great President, and was kindly received. Reynolds advised him to go on to Rome, and, when there, to pin his faith to Michelangelo, a piece of advice which, Raeburn took, for a short time, only too much to heart. It is possible that Raeburn's stay in London was longer than is usually asserted; he may even have worked there for some time. Allan Cunningham's account of his *adieux* to Sir Joshua, on the eve of his departure for Italy, certainly appears to imply more acquaintance than a mere interview. After counselling the young Scot to worship in the Sistine Chapel, Reynolds took him aside and whispered, "Young man, I know nothing about your circumstances; young painters are seldom rich; but if money be necessary for your studies abroad, say so, and you shall not want it." Even if Reynolds had been an open-handed man with his money, such an offer to practically a total stranger would have been surprising. But the President was not an eager giver, and to account for his generosity we must suppose that he had had opportunities of seeing not only the work but the character in action, of Raeburn. In the days when traditions of the two painters were still afoot, Raeburn was sometimes called a pupil of Reynolds. This Cunningham denies, and, writing when he did, he could easily, no doubt, have discovered the truth. But yet the tradition may have had some foundation. Crowds of young men passed through Sir Joshua's studio, or rather, to be more accurate, through his house, in the latter part of his career. It is possible that among them Raeburn may have stayed for a few weeks, and made some copy which drew the master's attention, and made him think that here, among all these hopeless *rapins*, was a young fellow whose ambition it might be kind to foster. I am the more inclined to think that somewhat in this way ran the intercourse between the two, by the fact that two years later, when he had returned to Scotland, a strong flavour of Sir Joshua still survived in Raeburn's work.

The Raeburns established themselves in Rome in the autumn of 1785. Their introducer to Roman society was Gavin Hamilton, the kindly man but most chilly painter to whom so many travellers of the eighteenth century owed a debt of gratitude. Hamilton was a cadet of the house of Murdieston, with which in after years Raeburn himself was destined to be connected through his wife. He had been in Rome for some thirty years, and so was as good a sponsor as a fellow Scot





MRS. CRUIKSHANK

*Mr. Arthur Sanderson*











PROFESSOR JOHN WILSON

*Royal Scottish Academy*





could wish for. Twelve years before he had published a huge volume in which the progress of art from the days of Leonardo to those of the Carracci was illustrated. The arrangement of such a work\* involved an amount of study which must have made Hamilton a most useful friend for a young painter, although, I must confess, signs are scanty enough that Raeburn took any particular interest in the general history of the art he practised. Hamilton's chief title to the gratitude of posterity is the share he took in the enrichment of England with masterpieces of Italian art. The best-known instances of his successful activity in that direction are the two pictures in the National Gallery, the "Ansidei Madonna" and the "Virgin with the Rocks." In countless other cases he was the adviser and procurer in such matters for Britons on the Grand Tour as well as for collectors at home. His ostensible profession, however, was painting, his subjects being as a rule Homeric, such as "Achilles parting with Briseis," "Andromache weeping over the body of Hector," and so on. Such tastes were not exactly Raeburn's, and it is possible that he and Hamilton were friends *pro forma* rather than *de cœur*. So far as can be discovered, Raeburn did not paint his portrait, a not insignificant omission.

Of another Roman Scot and guide to wandering Britons he has left us a picture. I mean James Byres,† "the Cicerone," as I find him called in private letters of the time. Byres was the eldest son of Patrick Byres, the Jacobite laird of Tonley, Aberdeenshire, where the son was born in 1734. He was educated in France, became a Roman Catholic, and served for a time as an officer in Lord Ogilvie's Regiment in the French army. He finally settled in Rome, where he lived for nearly forty years. He seems to have occupied himself, as so many Englishmen did then and have done since, with showing round their countrymen and acting as go-between in deals with native owners of works of art. Much of his time was given to the preparation of a work on the sepulchral caverns of Etruria,‡ but his chief title to remembrance is the fact that he was once the owner

\* Gavianus Hamilton: "Schola Italica Picturæ, sive selectæ quædam summorum e schola Italica pictorum fabulæ ære incisæ."—Romæ, 1773; folio.

† For some mysterious reason this name has been misspelt Byers by most of those who have had occasion to spell it at all.

‡ "Hypogæi," published in 1842, long after his death. It was illustrated by his nephew, Christopher Norton, who lived with him in Rome for many years. The writer of the introduction speaks of Byres as the friend of Winckelmann, Lanzi, Agincourt, and other once famous connoisseurs, who had guaranteed his fitness for the task.



of the Portland Vase. He bought it from the Barberini family and afterwards sold it to Sir William Hamilton for a thousand pounds.\* Some fifteen years before Raeburn was in Rome, Byres had had his equanimity ruffled and his blood turned to gall for a time by the headlong and vicious attacks of Barry. The Cork genius adopted Hogarth's antipathy to all those who had any "truck" with the dark masters, or who took a hand in distributing the *débris* of republican Greece and imperial Rome over the United Kingdom. He put his lance in rest and ran a tilt against them all, showing as he did so the want of discrimination we should expect from an Irishman of five-and-twenty who painted such machines as his "Adam and Eve" and "Birth of Venus." That Byres understood much better than Barry the artistic value of the *débris* in question we may safely conclude from his purchase of the Portland Vase, and, still more, from the excellent and, at that time, not often heard advice he gave to Raeburn, namely, never to paint an object without having it before him, an opinion which may possibly have been forced upon him by the works of Barry! On the whole, Byres seems to have been an interesting and romantic personality. Winckelmann, in his "History of Ancient Art," refers to him as "a connoisseur in architecture at Rome." I have seen him often referred to in private letters† as "Byres, the cicerone," but that chiefly by travellers without any special knowledge of artistic matters; there is a tradition in the family that he was a lay cardinal, and Mr. A. J. Mitchell Gill, in his "Families of Moir and Byres," mentions a portrait of him in cardinal's robes. Byres died at Tonley, unmarried, in 1817 or 1819. He must have returned to Scotland many years before his death, for the portrait‡ by Raeburn cannot have been painted later than 1805.

After all these preliminaries the reader may fairly expect to be told something very interesting about Raeburn's friendship with Byres. No one can regret more than I do that I have nothing to add, and that my only justification for dwelling

\* An interesting account of the whole transaction is given in a letter from Sir William to Wedgwood, quoted by Smiles in his life of the great potter. A portrait of Byres is included among the Wedgwood medallions. In her "Wedgwood Handbook" (p. 190), Miss Meteyard says that this medallion was "undoubtedly modelled by Flaxman." J. M. Gray, however, points out ("James and William Tassie," p. 45) that it is still more undoubtedly the work of James Tassie!—for both the impressions in Tassie enamel and those in Wedgwood paste bear his signature.

† Especially in some letters of Roger Wilbraham, kindly shown to me by Mr. Wilbraham, of Delamere Park, Cheshire. J. M. Gray calls him "Byres, the architect" ("James and William Tassie," p. 45).

‡ It belongs to Mr. D. Scott Moncreiff, at Edinburgh, and was in the Loan Exhibition of the present year (1901).



with his  
sheet

JOHN GRAY OF NEWHOLM, W.S.

*Major General Cunningham*

seems to have  
in the History





so long on a forgotten personality is to show the *milieu*, at least, in which the painter lived. Raeburn kept no diaries and no accounts, and wrote no letters, so that in his case the usual channels of information do not exist. We have to form our idea of his character in the light of a few meagre, although, no doubt, significant, statements by his acquaintance, by the evidence of his own portrait, and by the cumulative witness borne by his choice of friends. Lord Eldin was the companion of his youth ; a lady who did her duty admirably for more than forty years, was his choice among women ; Byres was his chief friend in Rome. The record is good, so far as it goes, while for later years we shall be able to support it with the judgment of men like Scott and others who knew the painter well during the commanding part of his career.



## CHAPTER IV

DEARTH OF GOOD PAINTERS IN SCOTLAND BEFORE THE DAYS OF RAEURN—  
JAMESONE—ALLAN RAMSAY—RAEBURN'S STUDY OF MICHELANGELO—HIS INDIF-  
ERENCE TO ASSOCIATION IN ART—PROBABLY STUDIED THE "INNOCENT X" OF  
VELAZQUEZ—RAEBURN A MODELLER—HIS RETURN TO SCOTLAND AND ESTABLISH-  
MENT IN GEORGE STREET, EDINBURGH—HIS FIRST PICTURES THERE—ANDREW  
DUNCAN—WILLIAM INGLIS—THE FERGUSONS OF RAITH—THE CLERKS OF PENICUIK  
—THE PATERSON CHILDREN—DR. NATHANIEL SPENS



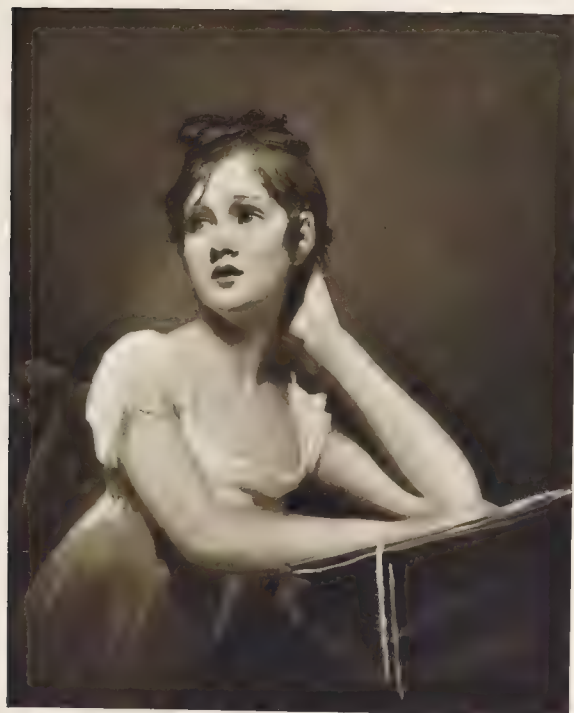
THE Northern city, since the days of Jamesone, had produced no portrait painter worthy of being named with the Lelys, and the Knellers, and the Reynoldses of the capital of the South." So says Allan Cunningham when he has landed Raeburn back in Edinburgh in the year 1787. The assertion is misleading, for its implication is that Kneller was a better artist than Allan Ramsay, and Jamesone worthy to be named with Sir Joshua! Now the fame of Jamesone is purely one of dates. He was the first Scottish portrait painter in the modern sense, and so families which possess his portraits and writers who seek an effective "take off" for their books, have conspired to give him a reputation he by no means earned. Jamesone was the contemporary of the great Dutchmen, Flemings, and Spaniards. He was born exactly at the right moment, and had he been happily inspired he might have crossed the North Sea while still a youth, and learnt, in a year or two, enough to start a real school in his native country. He did not do so, however, until he was too old; and so he disappeared and left behind him things which only the *naïveté* of local patriotism can accept as serious works of art.

Allan Ramsay was a very different person. Unfortunately for his fame, or rather for his success in the eyes of those who judge by the quality of the work done rather than by the amount of death duty earned for the Exchequer, he was a man of great social gifts and with a genius for the smoothing over of difficulties



GIRL SKETCHING

*Mrs. George Holt*





in his own path. The result was that before he was fifty he was appointed painter to the Court,\* and the mechanical kings and queens turned out by his scholars have caused his own refined art to be nearly forgotten. Even Reynolds judged him by the productions of his factory. "There's Ramsay, a *very* sensible man but he is *not* a good painter." Sir Joshua would never have said this had he been thinking of the "Mrs. Ramsay," now in the Scottish National Gallery, or of a large group of two intensely eighteenth-century ladies which I saw at Agnew's last summer,† or of a "Countess of Kildare," at Carton,‡ or of some half-dozen other pictures of the same class which might be named. All these are delicious things in their way, and show that if Ramsay had been obliged to stay at home and paint his own pictures, he might have left a name worthy to be written up in gold as that of the first Scot to reach the upper levels of the art he practised.§

As it was, he left this to Raeburn. For none of those who had painted in Scotland in the forty years which separated his generation from that of the "Gentle Shepherd's" son, had raised their art above the degree of a struggling parasite, shouldered about by more recognised activities. A few had some rags of equipment. Aikman, for instance, was not without that sound sense of how paint should leave the brush, which is the hall-mark of pre-Sir-Joshuan technique. But not one among them had attempted to lift their art to the level of a pursuit requiring thought, ambition, and culture as well as feeling; or rather, to be quite accurate, their only efforts in that direction had been the occasional choice of grandiose subjects, like those of Gavin Hamilton.

It seems probable that Raeburn had to thank his two years in Rome and the advice of James Byres for his escape from the groove. No doubt he had shown more power than any of his contemporaries, even before his marriage, but his early pictures give no sign of the desire to expand, or at least to experiment, and look at things in various novel ways, which is traceable after his return to Edinburgh. We have no evidence that any form of antiquarianism occupied his

\* The immediate cause of his preferment was, no doubt, his nationality, for in 1762 Bute was in power. But Ramsay's other claims put the appointment beyond cavil.

† Charlotte (Walpole), Countess of Dysart, and Laura, her sister, wife of the Bishop of Exeter; two life-size figures, one standing, the other seated, with a grey background.

‡ In the collection of the Duke of Leinster.

§ "Well sir," said Johnson to Boswell, "Ramsay gave us a splendid dinner. I love Ramsay. You will not find a man in whose conversation there is more instruction, more information, and more elegance, than in Ramsay's" (vol. iii. p. 336, Clarendon Press Edition).



thoughts in Italy, or that he did much dining out. His family was there, and kept him to that domestic life towards which his natural inclination lay. He was, too, a hard and steady worker. In later life he used to declare that any profit he received from his stay abroad was due to the advice of Byres. Now Byres advised him never to paint anything without having it before him. Here then we have the secret of Raeburn's power. Unlike other young men who sought inspiration in Rome, he did not waste his time in making copies, or even in looking at the masters whose individuality had no appeal for his own. Michelangelo, indeed, he studied, perhaps in deference to Sir Joshua's advice,\* and may possibly be indebted to his example for a certain largeness of movement, as well as for some curious perversities in his own pictures. Otherwise he treated Rome as a place to learn the technique of his art, and to acquire good habits for his painting-room at home. He there lost the tendency to over-lowness of tone and monotony of colour which was the besetting sin of the early Scottish painters, and, putting the lay-cardinal's principle in action, he equipped himself with the power to paint anything he had before him in a simple, solid, and direct fashion. The great advantage of this method of study, to a mature painter, lies in its power to teach the eye how to select. A young student puts in all he sees, because he is learning, chiefly, how to manage his colour and how to imitate. After these are learnt, solicitude shifts its aim from the palette and canvas to the nature of the object. Facts are no longer accepted merely because they are facts. Unless they contribute actively to the final impression, they are ignored, and so the eye learns to pounce, at a glance, upon the essential.

All this may seem too obvious to be worth writing down. But obvious or not it has to be said, because in matters like these the roots of our painter's individuality are to be sought. Putting him aside, all the young artists who went to Rome in the eighteenth century—and far on into the nineteenth, for that matter—went there to acquire ideas. They accepted what they heard about the grand style, and thought it incumbent upon them to catch, if they could, the slightest of the perfections of the great men of the Italian Renaissance. Even those who, like Sir Joshua himself, devoted themselves in practice to the development of their own

\* Signs of this study peep out in the work he did in the first years of his return. In the pictures of this time we find strange complications of design, reminding us of Michelangelo's compulsion of human limbs into unlikely places. The group of the Paterson children, to be presently mentioned, affords an instance of this.



DR. ADAM

*National Gallery of Scotland*









MRS. WELWOOD OF GARVOCK

*Mr. J. A. Macomber Welwood*





genius, started in life with a wrong notion of what Rome, or any other great artistic centre, could do for them. The consequence is that their work shows a divided allegiance, and that the movement to which it belongs must be classed as the expiring effort of the Renaissance rather than as one of the causes of modern art.

Raeburn stepped in among these men with the capacity, at least, to understand and assimilate a different set of principles altogether. He studied the great men of the Italian Renaissance, not for their methods of conception, which could not be revived, but for their methods of work, which could. While the people about him were discussing the constitution of the grand style, he was inquisitive over the handling of Velazquez, the drawing of Michelangelo, the colour, perhaps, of some of those dexterous men of the seventeenth century who had little but dexterity to show. It seems to me undeniable that the "Innocent X." of Velazquez counted for much in his development. In 1785-7 visitors to the Doria-Pamphili *palazzo* went there to see anything rather than what we now consider the gem of the collection, but in this matter, as in others, Raeburn may well have been in advance of his time. His aim was not to assimilate ideas, but to learn his *métier*. I feel pretty certain that if he had called in Leicester Fields on his way back to Edinburgh, his conversation would not have pleased Reynolds. Nothing in his art or his life hints at the least sympathy with the pre-occupations betrayed in the Discourses. More, perhaps, than any other painter of his rank he confined himself to the practical side of art. Probably no man ever went to Rome who remained less affected by the passing atmosphere of the place, who used it more entirely for the completion of his own training, or less for the acquisition of exotic notions.

Here, then, we come upon the note of Raeburn, the feature which sets him apart from the other painters of his time and makes him a forerunner. He put aside all theories as to an ulterior motive in art, he took no interest in its connection with literature or history, he ignored those distinctions between the grand style and *genre* over which so much good ingenuity had been wasted, and set himself to paint what he saw in a style which by its breadth, internal balance and cohesion, should in itself raise his work to a high artistic level. At first, as we shall see, these intentions were complicated by liability to fall into far-fetched linear schemes, the result, as I have already suggested, of looking at the more involved designs of Michelangelo. After a year or two at home these unhappy attempts were abandoned, and thenceforth Raeburn confined himself to the simple scheme

which has now brought him fame and which gives him the right to be considered a pioneer in art.

It has been asserted that Raeburn varied his studies in Rome by working now and then as a sculptor. It is known that in after-life he used sometimes to model, which is not surprising when we remember the course of his early education. The only relic, however, which has survived of any such activity is the portrait of himself in Tassie enamel, reproduced on our title-page. I may quote what the late J. M. Gray says of this medallion. "The portrait of Sir Henry Raeburn, one of the medallions which exist in Tassie's enamel paste, and has usually been regarded as modelled by his hand, is particularly interesting. It is executed in a much simpler and freer manner than the signed medallions of the artist (Tassie), with a handling which, especially in the treatment of the hair, is markedly suggestive of Raeburn's own 'square touch' as a painter. It is not titled with the impressed Roman letters which we generally find on the truncation of Tassie's larger medallions; nor is it marked with the *Tassie F.*, or the capital 'T.' which usually distinguishes his works; but bears simply the title 'H. Raeburn, 1792,' incised in a running handwriting. Raeburn was in the habit of occasionally practising modelling; and his son, Henry Raeburn the younger, believed that this medallion was executed by the painter himself. The whole style of the work favours this conclusion; the slightly defective treatment of the planes of the ear suggests an artist unaccustomed to relief; and it is probably safe to assume that we have here the single existing example of Sir Henry's efforts in plastic art."\* With all this I agree. A comparison between this medallion and those signed by Tassie himself leaves us in little doubt that it is by a different hand, while the changes are all towards the simple conception, the rhythmic movement, and the broad handling characteristic of Raeburn. The medallion represents a singularly attractive man, handsome, vigorous, carrying his head like a king.

Raeburn returned to his native country in the early summer of 1787. It was characteristic of him that he travelled through from Rome to Edinburgh without making any halt on the way. With a wife and family in tow such a proceeding was, of course, both economical and convenient, but from what we know of him we suspect he would have behaved much in the same way had he been a bachelor. He was now thirty-one years of age and his wife not less than forty-three. He had

\* "James and William Tassie," by J. M. Gray, F.S.A. Scot. Edinburgh, 1894; pp. 44, 45.









LORD NEWTON

*National Gallery of Scotland*





children of his own and had won the love of his step-children in a very unusual degree. His mind, therefore, was probably filled with the idea of getting in among his own people and setting to work to turn the skill acquired in the capital of art to profit. He went back to live at Deanhaugh, but looked for a more central site in which to paint. The main ridge of the new town was entirely dressed in buildings by this time. George Street was the chief thoroughfare, for the possibilities of its neighbour on the south had not yet been fully recognised. Indeed with a naked hollow between it and the castle, a hollow into which, at many points, bailies and builders had shot rubbish from the old town, and earth excavated from the foundations of the new, Prince's Street must then have been living on the promise of the future. In any case Raeburn chose George Street, and there took rooms in which he was destined to paint for eight years, until the increase of his *clientèle* drove him into more roomy quarters.

The reader will not have forgotten that one of the first patrons of Raeburn, or rather one of the first to put on record his early connection with the painter, was Andrew Duncan, acting professor in the university. According to the "Tribute" read before the Harveian Society of Edinburgh the year after the artist's death, Duncan was again among his first employers on his re-establishment in Edinburgh. Duncan had contributed more than any one else to the foundation of the Royal Public Dispensary; and so it was but fit that his picture should grace its walls. The commission was given to Raeburn, who produced the full-length portrait which now belongs to the Royal Medical Society. At about the same time the Harveian Society called upon him for a portrait of William Inglis, one of their members, and, according to the often quoted "Tribute," the "chief restorer of the Ludi Apollinares at Edinburgh, games annually celebrated on the Links of Leith; at which there is an admirable combination of healthful exercise with social mirth." This commission was followed by one for a portrait of Alexander Wood, President of the Society. So far as can now be discovered, these portraits broke the ice for Raeburn in Edinburgh. They gave him an opportunity of showing what Italy had done for him, and they provoked from David Martin the inevitable depreciation of work he could not rival. "The lad in George Street," he declared, "painted better before he went to Rome." Thirty-five years before Hudson had looked upon the "Giuseppe Marchi" of Reynolds, and had burst out with: "By G——, Reynolds, you don't paint so well as when you left England." Both men were probably sincere. In spite of the silly form taken by his breach with Reynolds,

Hudson was a generous-minded man and in after years showed no sign of jealousy at his quondam pupil's success. I see no reason to accuse Martin of being less honestly intentioned. The stiff, collected method of Raeburn in such pictures as George Chalmers of Pittencrieff, would naturally seem to him more satisfactory than the somewhat *déconsu* manner which marked the first years of his re-establishment in Scotland.

Martin's opinion was not shared, however, by the class from which commissions came, and Raeburn's popularity seems to have been assured from the first. Cunningham indulges in a somewhat foolish sneer over the causes of the young painter's success. "In the eyes of men of taste and feeling, it was the triumph," he says, "of genius over mediocrity; but the multitude perceived only that an expert manufacturer had succeeded better than one more slovenly or less skilful in pattern and fabric. There was no fighting against the obstinate national prejudice on this head, &c." Now it would be absurd, of course, to pretend that any "multitude" can be attracted by purely artistic qualities. The features which make Raeburn's work so interesting to the painter were beyond the comprehension of Edinburgh society, just as they are beyond that of society in London or Paris to-day. But a good portrait should have qualities which any intelligent and decently educated person can enjoy. It should have life; it should have that harmony of movement which we can all perceive in living people; it should be more like than the sitter himself, by which I mean that it ought to tell us more about him than his own face can tell at any given moment. It should combine the present with a little bit of the future and the past. All this you will find in a good Raeburn, even of his early time. Scottish society saw the contrast between such work and the steady dulness of Martin. Raeburn's breadth, his power of selecting essentials and neglecting irrelevant details, the vigour of his modelling and the sternness with which he sacrificed prettiness to unity, were of course beyond its comprehension, but it understood some of their results and at once pinned its faith to the man who put a consistent life into his sitters.

It is not easy to determine exactly which were the first portraits painted by Raeburn after his return. Duncan, in his "Tribute," gives us to understand that among the first works on which he was engaged in George Street were three portraits now in the Senate Hall of the University. These are Professor Adam Ferguson, Principal William Robertson, and Lord Provost Thomas Elder. But one of these, at least, the Thomas Elder, was painted in 1798, eleven years after







MISS HELEN STIRLING

*Miss Helen Stirling*





1787, and after many scores of portraits had poured from the George Street studio. But if it is sometimes difficult to fix the chronology of individual works, it is easy enough to recognise the broad stages through which Raeburn passed. We may take a certain group of pictures executed for the Fergusons of Raith and the Clerks of Penicuik as good examples of his manner about 1790. The earliest of these is a portrait of William Ferguson of Kilrie (*see Plate*) the third son of William Ferguson of Raith. Judging from the sitter's age it must have been painted immediately after Raeburn's establishment in George Street. It lets a brilliant light in upon his method of work. The boy—he was about thirteen—seems to have been set under a very small and rather high window, his head turned and looking into the dark part of the room. The painter has put his hand heavily on his ruffles, baring his throat, and providing a pleasant complication of frills and twisted linen to catch the light. The artist's vivacity and the amusement it gave his sitter are as easy to read on the canvas as if we had been in the studio ourselves. Next in order of time comes a group of William Ferguson's two elder brothers, Ronald and Robert (*see Plate*). Elegant in conception and well drawn, it makes a great show in black and white. The picture itself is less attractive, for the colour scheme is unhappy and its surface rather black and dead. The boy's left arm, too, is a little nerveless and limp for its occupation. Much better, in execution if not in design, is the group of Sir John and Lady Clerk of Penicuik (*see Plate*), painted a few months later. Here again we have a bold and original scheme of light and shade, for the chief figure, that of Sir John, has its back turned to the sun, and is lighted mainly by reflections from Lady Clerk's white dress. To the same year, most likely, belongs the full length of Sir Ronald Ferguson of Raith (*see Plate*), with his gun and spaniel. Here the general conception belongs to an earlier period in the painter's career, for it was evidently governed by a wish to do something which would go with the group of Mrs. Ferguson and her two boys which Raeburn had painted in 1781, before he went to Rome (*see Plate*).

The first thing we notice in all these pictures is the evidence they give of an awakened ambition in their author. Each one of them embodies an idea beyond what is strictly necessary for pictorial success. The group of the two Ferguson boys is a symbol of the law of primogeniture! I cannot help believing that some such notion was in the painter's mind when he brought the elder brother out into the full sunlight, concentrated all action and initiative upon him, and gave him an aggressive occupation; while the younger brother is detained in shadow and made

simply to wait, both in look and pose, as if his only function were that of an understudy to the heir. As a design, filling a space, this portrait shows Raeburn at his best. The "Sir John and Lady Clerk" is less happy. Here, again, the artist has spurred his mind after an extraneous idea. But the picture tries to tell too much, and so sets us guessing instead of giving us both riddle and answer as a portrait should. What is Sir John suggesting and why does her ladyship look so doubtful? We are troubled by a question instead of being soothed by art. The full length of Sir Ronald Ferguson is simpler, but even there we can discover signs of the mental activity, the determination to reject the obvious and to think out for himself details he had once taken for granted, which he seems to have learnt abroad. Compare, for instance, the alertness of mind which has governed the run of the less important lines with similar things in the picture of 1781. In the latter we can recognise an attempt to give a look of ease and nature, but nothing more. In the "Sir Ronald Ferguson" the subordinate lines are kept quiet by positive thought, by an active sense of æsthetic value. Imagine the young man's gun held at such an angle that it would tell against the light part of the background; the eye would be drawn at once to the wrong part of the canvas, and the unity of the conception destroyed. Four lines cross the left of the picture, but are reduced to two, pictorially, by grouping them into pairs, the gun is parallel to one slope in the landscape, the dog's back to the other. The device is slight enough, too slight for notice, you may think, but it marks a great advance from the time when he could throw a piece of drapery in the way in which Mrs. Ferguson's skirt is cast in the early group.

Apart from design, these early pictures are by no means faultless. Their colour is often cold and gaudy, their texture dry and flaky, while their handling has a look of being dictated by the wish to be prompt and crisp, rather than by a natural incapacity to be anything else. Curiously enough these faults, instead of losing their hold, grew on Raeburn for a time. They are never more conspicuous than in some of the pictures which immediately followed those we have just been discussing. Confining ourselves for the present to works here reproduced, we may take "Mrs. Newbigging," the "Paterson Children" of Castle Huntly, and "Lady Perth and her Daughter" as average examples of what he was doing in the early years of the last decade of the eighteenth century. The "Mrs. Newbigging" is a typical instance of what an everyday client might expect to get from him. The movement is pleasant; the design coherent, even to its details; the hands are hidden without







LORD PRESIDENT BLAIR

*Society of Writers to the Signet*







MRS. JAMES CAMPBELL

*Mr. Lionel B. C. L. Muirhead*







too obvious an effort; and the head has sufficient individuality. The "Lady Perth and her Daughter" is less successful, chiefly because the mother and child are too independent of each other. The painter seems to have aimed at being natural, but has only succeeded in breaking up his design, which is scarcely the same thing. The third picture fails in the opposite direction. Its motive is too complex and far-fetched. It is one of the pictures of which I was thinking when I said in a previous chapter that Raeburn occasionally remembered Sir Joshua's advice about Michelangelo when he had better have put it out of his mind. These three figures of children, forced violently into a pyramid, and with their hands brought together to a point in a way that is pointless enough, recall some of Michelangelo's less happy conceptions in a very curious way.\*

In all these pictures and in not a few others of the same time and class, the colour is apt to be gaudy and cold, half-tones are conspicuously absent, the high lights are white and chalky, the handling is only superficially related to the forms it is dealing with, and the impasto is thin and dry. Lest, however, this criticism may seem too severe, we must hasten to add that during these very years Raeburn produced some of his finest portraits, things on which his reputation may rest as securely as upon the best work of his triumphant maturity. The best known, perhaps, of them all is the "Dr. Nathaniel Spens," at Archer's Hall, in Edinburgh (*see* Plate).

The modern vogue of Raeburn dates from the appearance of this portrait at Burlington House in 1877. It had about it many worthy companions, but none in which the greatness of the Scottish master was so fully displayed. It astonished those who, like the Redgraves, had formed opinions on Raeburn's art without taking the trouble to seek it out, and yet fine as it is, it is scarcely the master-

\* It is possible that Raeburn may have seen the unfinished "Entombment," by Michelangelo, now in the National Gallery. The history of that picture before it came into the hands of Cardinal Fesch, is not known, but in all probability it was in Rome in 1783-5. The arrangement of the legs of the dead Christ and his two bearers is echoed by the children's arms in this Paterson group.

† In their "Century of Painters" they quietly confess: "In characterising the art of Raeburn we are placed in some difficulty from his practice being confined almost wholly to Scotland. Little opportunity has thus been afforded us of seeing many of his works" (vol. ii. p. 45; 1866 ed.). Imagine a critic undertaking to write about Velazquez and beginning by coolly pleading that he was under some difficulty—because nearly all the master's best pictures are in Spain! The academician and his brother seem to have confined their research to a visit to the Scottish National Gallery, which had only one really good Raeburn in 1866, the once fine, but now almost invisible, "Mrs. Scott-Moncrieff."

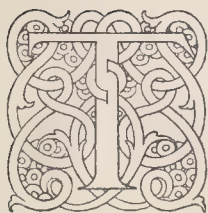
piece even of the early period to which it belongs. We shall find in the next chapter, that almost before the paint was dry on the "Dr. Spens," its strong points were repeated, and developed, in the great portrait of Sir John Sinclair of Ulbster.

The most remarkable thing about the "Spens" is its combination of restraint with completeness. To use a phrase from golf—which every one will understand in these days—there is no "pressing" anywhere. Everything is done with ease and style, and yet to continue the metaphor, the ball is both long and straight. Nothing is shirked. The tartan coat, for instance, must have tempted the taking of short cuts, but the temptation has been resisted. It is given in all its uncompromising detail and yet kept entirely in the picture.\* The left arm, like that of Sir Ronald Ferguson, is scarcely tense enough for its business, which takes away from the look of energy, but that is the only positive fault we have to find. One wonders whether the thistle at the doctor's foot was put in to please artist or sitter. Raeburn has painted it with curious devotion, until, like Horace Walpole but with better cause, we are reminded of some Dutch flower painter. And yet it is not in the least obtrusive.

\* At Dalmahoy, Midlothian, there is a full-length portrait of the sixteenth Earl of Morton in this same costume, by Sir William Beechey. It is interesting to compare it with the "Spens," and to see how fatal to Beechey's success were the difficulties surmounted so easily by Raeburn.

## CHAPTER V

CULMINATION OF RAEURN'S EARLY MANNER—THE "SIR JOHN SINCLAIR OF ULBSTER"—COMPARISON OF RAEURN WITH FRANS HALS—"LORD BRAXFIELD"—"MRS. MACQUEEN"—"LADY STEUART OF COLTNESS"—"MRS. CAMPBELL OF BALLIMORE"—THE "ROBISON"—THE HOUSE OF DEANHAUGH—AND OF ST. BERNARD'S  
—RAEURN AT HOME—HIS NEW STUDIO IN YORK PLACE



HE culmination of Raeburn's early manner—and by that I mean the first manner in which he succeeded in saying out what he had to say—is to be recognised, I think, in the superb portrait of Sir John Sinclair of Ulbster (*see Plate*), which is hanging, as I write, in the new galleries at Glasgow. As a *tour de force*, as a piece of downright manual dexterity, it would be difficult to find its better in modern art. Ulbster

was a Highland laird, belonging to the extreme northern point of the Scottish mainland. At the end of the last century, he became a soldier for the nonce, like most men of his condition. In preparation for the descent of the "Corsican ogre"—which, by the way, is anticipating a little—he dressed himself in the extraordinary collection of fantastic forms and colours which then constituted the uniform of a field officer of Highland militia. Over the scarlet coatee and trews of Sinclair tartan, he wore two sashes, a buff and a red, a very large plaid, and a sporran. His trews were laced with yellow, and his sword, curiously, was not the claymore, with its stamp of Andra' Ferrara, but a heavy cavalry sabre of the ordinary Southron type. Imagine any painter of our time tackling such a costume! One or two have turned its flank, as it were, by various devices, such as those employed by Sir John Millais in the portrait of his own son. But no one has delivered a frontal attack, accepting all the difficulties, both of taste and technique, and coming off victorious by pure pluck, knowledge, and skill. The most astonishing thing about Raeburn's performance is its sheer dexterity. Nothing is shirked or slurred over. The importance of every detail is accepted as one of the data, and it occupies exactly the same rank on the canvas as it did on



the sitter. For his effect the painter has trusted entirely to the art which hides art, to insensible modulations of the actual colour, and to a handling which brings unity out of apparently discordant elements by its absolute fitness for the purpose to which it is being put. At first sight we might think that square painting was in its element in painting tartan. Certainly a material all squares should be squarely painted, if possible. But, as a matter of fact, it would be almost easier to paint the mast and rigging of a ship (as at one time it used to be declared the Newlyn painters were in the habit of doing!) with horizontal strokes of a hoghair tool, than to do the same with the strictly definite squares of a Highland tartan. The left edge of the square would be simple enough, but how about the right, and the smear end of the stroke? And yet Raeburn has done it to perfection. The tartan is splendidly drawn; the forms beneath are suggested as exactly as if the surface had been all one colour, and the perspective is unerring. And yet the whole is painted with as much breadth and freedom from any kind of tickling up, fitting in, or retouching, as if there had been no tartan at all. Even the eye which could preserve harmony through all this is scarcely so admirable, or at least so rare, as the hand which could carry it out.

The two painters with whom one is inevitably tempted to compare Raeburn are Hals and Velazquez. The collation with the Spaniard may be more fitly undertaken presently, when, with experience, an added refinement came to the Scot. But this "Sir John Sinclair of Ulbster" gives us as good an opportunity as we shall have for measuring his stature beside the cleverest executant of the Netherlands. Neither Hals nor Raeburn was a deep thinker, at least about his art. Hals was the less thoughtful of the two, for many of his portraits are only redeemed from what began to be a failure by their execution. I must confess that we now and then encounter a Raeburn with the same defect—one or two things reproduced in these pages have an air as though he had painted the head before he began to think about the rest. As a rule, however, he had more foresight, and started on a pattern which gradually worked itself out. The best proof of this is the way in which his pictures tell in black and white. Sixty-six are reproduced in the present volume, and I think the reader who is familiar with Raeburn's work will agree that they lose singularly little in the process. Another point on which Raeburn is superior to Hals is his sense of focus. The Dutchman frequently compels us to withdraw our eyes from what ought to be the dominant passage in his picture, to fix them upon some comparatively unimportant detail, on which,





REV. SIR HENRY MONCREIFF WELLWOOD,  
BART., D.D.

*Lord Moncreiff*





by some curious perversity, he has chosen to concentrate his skill. Every one who knows him well can recall portraits in which the hands are much better than the head, and the gloves than the hands. With Raeburn this is never the case. His pictures are always well focused. Our eye is invariably led at once to the most worthy centre, where the sitter's personality sits enthroned among the accidents of his own condition and of the painter's state at the moment. In some ways this love of concentration is carried to a point beyond any one else, except Rembrandt. Raeburn was troubled, for instance, by the competition between the head and the hands. In portraits with dark drapery he had recourse to all kinds of tricks to avoid the rivalry. Sometimes he would put the hands in shadow, as in the fine "Mrs. Kinnear" which belongs to Lord Kinnear; sometimes he would wrap them up in a shawl, as in the Lady Carmichael (*see Plate*), or pull the sleeves over them, as in Mr. Lionel Muirhead's amazing "Mrs. James Campbell" (*see Plate*). The Haarlem master would not have hesitated for a moment to show all these hands, and to have painted them in such a way that they would have outrivalled the face and destroyed the balance of the picture.\*

I think a good case could be made out for Raeburn over Hals, even as an executant. Now and then, I confess, the Dutchman bursts out into a sort of extravagant orgy of handling into which the Scot can by no means follow. He appears to create a chaos purely for the pleasure of bringing order out of it. In the Scottish National Gallery, under the same roof as many good Raeburns, hangs an illustration in point. In "A Dutch Gentlewoman," by Hals, the head is painted with sobriety and, perhaps, just a little want of life. It is not an exciting head. When the artist came to the hands he became keen again, and let himself go. They are too large, and the gloves and sleeves are so arranged that they seem even larger than they are. But how they are painted! It seems to have rained brush-strokes, which have been compelled by a sort of unholy magic to arrange themselves into the desired semblance and pattern. The result is really more astonishing than reasonable, for a considerable amount of the work done has

\* I have seen it asserted that Raeburn shirked hands because he could not paint them. The fact that he seldom omitted them when his sitters were in light clothes shows that my explanation is the right one. As a matter of fact, he painted hands very well indeed from his own point of view, although not, of course, in a fashion to please those who like a picture to be "finished" all over, like a pair of boots. The only conspicuous failure I remember is in his own portrait, where the left hand is too much of a symbol for its position against the chin. So placed, it ought to have been realised as completely as the head.

been directed to no apparent end but the complication of the problem. All the same, it is amazingly clever, and if cleverness were the only test, we should have to withdraw our champion, for Raeburn never did anything so clever as this. On the other hand, he did many things more true, by which I mean more justly balanced between his own need for self-expression and the objective requirements of his theme. Raeburn's handling is never a debauch. He does not indulge a propensity; he exerts a power. His execution is always the shortest way to the combination of fact with æsthetic coherence he has in view. His brush is never garrulous or *débordant*. With all its facility, it confines itself to its aim, and draws in betimes. As a consequence we always feel he has a reserve on which to call if need arose.

Lastly, we come to the question of colour. Here Raeburn was no match for Hals. In the "Sinclair of Ulbster," still more perhaps in a portrait of which I shall have to speak presently, that of Professor John Robison, colour is used with extraordinary courage and skill, but the painter's aim has not been that of the colourist. He has accepted the colour he found, accepted it in all its crudity, and has set himself by slight, almost imperceptible, modulation to evolve a harmony from it. But he has made no attempt at quality. He fiddles in tune, but his fiddle is not a "Strad." The imprisoned light which glorifies all colour, and those subtle contrasts which are almost equally effective, were both ignored by Raeburn at this period of his career, although we shall find him exploring their possibilities in later years. His ambition was bounded by the wish for truth on the one hand, and the avoidance of discords on the other, so that as a colourist he cannot be mentioned in the same breath with the painter of the great guild pictures at Haarlem.

I have alluded to a portrait of Professor John Robison (Robison, not Robison.) As a feat it is scarcely inferior to the "Sinclair." But before describing it I had better, perhaps, say what has to be said about several portraits which certainly came before it in point of time, even if they did not precede the "Sinclair."

Of these the most interesting, from the sitter point of view, is the half-length of "the immortal Braxfield," bequeathed to the Edinburgh Parliament House in 1892. Louis Stevenson says, in a letter written to Mr. Andrew Lang: "For the portrait of Braxfield, much thanks! It is engraved from the same Raeburn portrait that I saw in '76 or '77 with so extreme a gusto that I have ever since been Braxfield's humble servant, and am now trying, as you know, to stick him into a novel. Alas! one might as well try to stick in Napoleon. The picture shall be framed







PORTRAIT OF TWO BOYS

*Mr. G. H. Monro Home*







and hung up in my study, not only as a memento of you, but as a perpetual encouragement to do better with his Lordship." This letter was written on the 1st of December, 1894, two days before Stevenson died. Braxfield was twice painted by Raeburn, the second time as Lord Justice Clerk, in robes and wig. It was the earlier portrait, here reproduced, which had such an effect on Stevenson. Its confirmation of the Braxfield tradition is startling. Even in a photograph from a picture, no one can peruse this head without becoming heavily aware of the self-reliant personality behind it. On the background of Braxfield's character—a grim, half-amused toleration of existence as a whim of the Creator—the qualities of the man stand out with a vivacity which is all the greater for his total indifference to what we think about him. Humour is there, with a complete grip on those sides of human nature with which he was concerned, a clear, easy comprehension of tangible facts, coupled with no ideality, no veneration, no interest in weakness and perplexity, and no mercy for those divagations from common sense to which a Frenchman would apply his convenient *passionnel*. This is not exactly Weir of Hermiston; neither is the Mrs. Macqueen the "puir bitch" who died a death so strangely like that of her creator; the man has more kindness and the woman less futility. But the contrast between Raeburn's superficial treatment of the woman and the penetration he has lavished on the features of her lord, make the two pictures as ill-assorted as the Weirs themselves.

The date of these two pictures is about 1790, a time when Raeburn did not, as a rule, build up a head so elaborately as he did that of the judge. His modelling, unlike that of most painters, grew more detailed as he gathered experience. The heads which seem modelled with an axe belong to his early maturity, to the years which immediately followed his return from Rome. The rounder and more detailed forms of the "Braxfield" are probably due to the interest inspired by the sitter. A sitting with Raeburn meant, as a rule, an hour and a half, but when some person of unusual gifts came to his studio, he was accustomed to keep him as long as he could. The result was such a corresponding increase of opportunity that the mental endowments of Raeburn's clients can generally be discovered from the amount of work he has put into their portraits.

Two of the best of his early portraits of ladies belong to about this time. These are the "Lady Steuart of Coltness," and the "Mrs. Campbell of Ballimore." He has often been accused of incapacity to paint a pretty woman. As a matter of fact, he was not often afforded the opportunity. Pretty faces are less

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frequent in Scotland than in either of the sister countries, and a century ago even Raeburn's fee was so serious a matter to a Scottish purse, that young girls were seldom brought to his studio. The great majority of his lady sitters were of an age at which character is more important than beauty. In his last period, when his own fame and the growth of Scottish incomes brought him a larger number of young clients like those who had flocked to Reynolds, Gainsborough, Romney, Hoppner and Lawrence, he showed that he could, when needful, bend his art to prettiness. In a few of his earlier things we find hints of the same power. The Lady Perth, in the group already discussed (*see* Plate) is a pretty woman; the "William Ferguson of Kilrie," though a boy, hints at an equal gift; while the "Lady Steuart of Coltness" shows a power to render the beauty of mature womanhood not inferior to that of any British painter. Of all the Raeburns known to me this is, I think, the best of its kind and period. Happy in design, pleasant in colour, painted with an airy breadth, it was, perhaps, when done, the best beauty piece yet achieved by a Scottish brush. The "Mrs. Campbell of Ballimore" must have been conceived on the same day. The lady is older and heavier, and has forgotten all about her looks. She recalls a dame of Frans Hals, and is painted with hardly less vivacity. In colour, this may be called one of the best works of the master. The green garden-seat, the silver tree trunks and autumn foliage, combine well with the white, the black, and the greenish grey of the lady's dress, which are richer in quality, moreover, than usual. These two pictures date from about 1795, and show Raeburn's way of painting women at about the time when Sinclair of Ulbster was sitting to him. In later years, when his tastes had been affected by visits to London and the sight of Hoppner and Lawrence, he was to introduce more sweetness, a more generous supply of feminine seduction, into his work, but he was hardly to improve upon the union of character with charm we find in the Lady Steuart.

Raeburn's early method throws off its last perfect flower in the "Professor John Robison," already alluded to. The picture belongs to Edinburgh University, but was lent to the Loan Exhibition held last summer in the Scottish National Gallery, where I had an opportunity of admiring it at my leisure. It is rather more than a half-length, being painted on a 50 x 40 canvas. The Professor is shown nearly full face, seated, leaning on one elbow, and looking keenly out upon us. He is wrapped in a striped red dressing-gown, a garment as difficult to paint as Sinclair's tartan trews; and instead of a wig, wears a large white cap. The conception



shows Raeburn's peculiar combination of courage, directness, and simplicity, at its best. Few men would ever have thought of painting such a figure, and those few would inevitably have toned it down or evaded its blatancy in some way. Raeburn accepts it just as it is, sets the arms and body into harmonious movement until the monstrous stripes fall into rhythm, and then paints what he sees before him in the broadest and most straightforward way he can. It is square painting with a vengeance. The brush strokes are all rectangular. It is as difficult to find a curve among them as in a mosaic. The smear, with its feathery edge, which was to be Raeburn's unit later, has not yet made its appearance. The brush is taken up crisply, leaving a definite parallelogram of fat paint behind it. If this Robison had been painted in Paris, or even in London, it would have been accepted as the origin of the most characteristic school of the nineteenth century, for it shows in vigorous and entirely successful action those principles on which the cleverest of our younger painters have been working for the last twenty years or so. It was not, however, painted in London or Paris, and so its anticipation of modern methods must be taken as one of those hidden roots—like Leonardo's guesses in the sphere of physics—with which history teems.

The "Robison" was painted about 1798, and marks the end as well as the most audacious development of Raeburn's second manner. Soon after it was painted he began to reduce the extreme breadth of his modelling and to suggest the texture of flesh and skin more completely. The rectangular touch is gradually superseded by the smear, and built-up modelling takes the place of that which looks like the work of a single sitting. The change was partly, no doubt, the result of his own experience, but in some degree it must have been caused by the example of painters farther south. Raeburn was gallant, self-reliant, and, as a practical painter, infinitely bold and dexterous; but he was also modest, and any fine work which came in his way would have its effect on his own proceedings. The modifications which came into his methods in the early years of the nineteenth century are too much in sympathy with what men like Lawrence and Hoppner were then doing for us to accept them as entirely due to Raeburn's own initiative. We are told that he was only three times in the English capital—in 1785, on his way to Italy; in 1810, when he called on Wilkie and confessed his temptation to migrate south and claim his share of English patronage; and in 1815, after his election as R.A. Even if we add a flying visit in 1787, on his way from Rome to Edinburgh, he was out of reach of English example for twenty-three years, and



can have known Hoppner and Lawrence only from engravings and from the few specimens which travelled to Scotland.

During the first few years after his Italian expedition, Raeburn lived on in his wife's house. Deanhaugh was a square house, three storeys high, but of no great size. "It was in no way distinguished," we are told, "for its antiquity, its architectural beauty, or its dimensions . . . but its surroundings were very beautiful and picturesque: standing back a little from the Water of Leith, a short avenue branching off from the entrance to the house of St. Bernard's led to its principal entrance."\* Deanhaugh soon became, however, too small for Raeburn's needs, especially when the death of his brother William added considerably to his means. The move to St. Bernard's was easily made, for the two houses were not more than a couple of hundred yards apart. Lady Raeburn's daughter, Ann Leslie, was left at Deanhaugh with her husband, Captain Inglis, R.N., to found a family which still survives. The house and grounds of St. Bernard's covered the north bank of Leith Water, stretching from a point above St. Bernard's Well to the village of Stockbridge, and from the edge of the stream to the south side of Ann Street. The account of Raeburn at home given by the late Mrs. Ferrier belongs to a much later time in the painter's life, but the reader may be referred to it here as giving a background for those vivid sketches of the painter which are all that can now be compassed. Mrs. Ferrier and the other children of "Christopher North" were constantly "in at St. Bernard's," for their own home was close by, in Ann Street.

His transfer of his family from Deanhaugh to St. Bernard's was soon followed by a change of studio. Finding the accommodation in George Street insufficient for his increasing activity, he moved to that eastern end of Queen Street which is known as York Place, to a house built by himself. The house still stands, with a sculptured palette on its façade to hint at its history.

\* Andrew: "Life of Sir Henry Raeburn, R.A." p. 63. Deanhaugh had associations besides those connected with Raeburn. Admiral Dundas, who was Naval Commander-in-Chief during a part of the Crimean War, was born in it.

## CHAPTER VI

CHANGE IN HIS METHODS—PROBABLE INFLUENCE OF HOPPNER AND LAWRENCE—  
WORKS SENT TO THE ROYAL ACADEMY—"MRS. CRUIKSHANK"—"MRS. JAMES CAMP-  
BELL"—PORTRAITS OF SCOTT—OCCUPATIONS AND PURSUITS—ELECTION TO THE  
ROYAL ACADEMY—LAST WORKS—HIS DEATH



THE change which came over Raeburn's methods in the early years of the nineteenth century is so marked and sudden that it must have had a specific cause. It is not a change that would be obvious to the careless eye, for it implies no recantation or new departure. It is merely a sudden acceleration in the process which had been going on ever since he returned from Italy, and an increased readiness to bow to the claim of external beauty. I have traced, rather disjointedly I fear, Raeburn's development from such pictures as the "George Chalmers of Pittencrieff" of 1776, and the "Mrs. Ferguson with her Children" of 1781, pictures in which tradition and the engravers of Reynolds count for much, down to the "Robison" of about 1798, and the "M'Nab" of about 1802. From the point of view of Raeburn's most conspicuous, if not his greatest, merit as a painter—I mean handling—the progress between these extreme dates is one from an exaggerated breadth of brushing and simplification of the planes, to a method in which the half-tones are more cared for, the transitions between the planes softened and less harshly insisted on, and the elements generally which make for roundness and suavity of modelling received with a more kindly welcome. In the portraits of women, at any rate in those who by youth and good looks had some claim upon his tenderness, he shows an increasing consciousness that a painter is expected to modify his analysis, and to allow the fusing and softening power of art to prevail over its more searching qualities. Even in his men something of the same kind occurs. We no longer, after about 1802-5, encounter such modelling as we see in the "Spens," the "Braxfield," the "Sinclair of Ulbster," and the "Robison." The modelling retains its breadth and the large-

ness with which it is seen. But it has lost the look of being done with an axe. Every one who has ever seen a sculptor at work on a bust, knows that after the first sitting or two the clay head will be there as a bundle of facets, like a diamond, and that in succeeding sittings these facets will lose their edges until gradually they will disappear in the final rotundity. And yet the fact that they were there once tells to the end. The head which has once been *right* as a bundle of facets, shows when finished as true all through, true in construction, in texture, and in the shapes and quality of its surface. Raeburn's painting passed through similar stages. He began with the facets and ended with the completest modelling ever reached by any English painter. Such a portrait as that of "Lord Newton," the sleepy judge, in the Scottish National Gallery, represents the transition between the two (*see* Plate). Here the modelling is still in decisive planes, but the touch has begun to be a smear or smudge, instead of the decisive brush-stroke without a drag, which gives a dry, mappy look to his earlier style of modelling. After about 1805 we are no longer reminded, in his heads, of the way in which the tartans are painted in the "Sinclair of Ulbster."

We are told that Raeburn only visited London three times altogether: in 1785 on his way to Rome; in 1810, when he made a reconnoitring expedition, to see what fortune would be his if he transferred his talents to the South; and in 1815, on his promotion to be R.A. If there be no mistake about this, then the influence which brought about the sudden quickening of his rate of development must have been some experience at home. To me it appears incontestable that the examples of Lawrence and Hoppner were at the bottom of the change. Not only does Raeburn hasten a tendency which was already there, he modifies his aim in one particular and brings himself into line with the two English painters. While his modelling becomes sweeter and his colour richer than it had been, he suddenly begins to admit a certain modish grace into his female portraits which was never there before. The grace of dignity he had often shown, as in the "Lady Steuart of Coltness," but against the grace of sex, the sign in a woman's *allure* that she is conscious of her duty to please, he had set his face. Now, however, when two-thirds of his life were over, we find him uttering practical confessions that woman is all the better if she looks upon life with eager eyes, and troubles those who come in her way. The full development of this change was

\* Mr. Munro-Ferguson, of Raith, has another portrait of Lord Newton, painted at about the same time, but without the wig and gown.



JOHN WAUCHOPE, W.S.

*National Gallery of Scotland*











THOMAS KENNEDY OF DUNURE

*Mr. Kennedy*





not reached till just before he died, but its first symptoms are visible some years before his visit to London in 1810. It would be tedious to go through his works in detail, and to show how the influence of the south gradually crept over him, and forced a change in the rugged breadth which marks his own self-created manner. Few if any examples of Lawrence had made their way to Scotland before 1810. One or two Hoppners were there, notably a superb one belonging to the Earl of Morton, which Raeburn may well have seen, as its home was not far from Edinburgh.\* But on the whole I think it probable that the softening of his manner—I can think of nothing else to call it—was caused in the first instance more by what he heard than what he saw. Robust and self-contained though he was, he was not impervious to precept and example. His pre-Roman style owed much to Reynolds, and the history of his last ten or twelve years shows how easily he could adopt a new ideal when he thought well to do so. It is difficult at this distance of time to determine what influences were at work on him between 1805 and 1810, but we have indications, beyond those contained in his pictures, that he was open to advice, and that men who were his juniors in age and inferiors in art did not hesitate to press their opinions upon him. In Wilkie's *Diary* for 1813, the entry for the thirteenth of February is, "wrote a letter to Mr. Raeburn, urging him to put forward all his strength at the next exhibition." Considering that Wilkie was nearly thirty years younger than the man he was advising, and that he had by no means the character of being a forward person, such an entry may be accepted as proof that Raeburn welcomed, or at least did not resent, advice. Allan Cunningham also prints part of a letter from some unnamed R.A., which he characterises as in a style at once "bold and agreeable." Its object is to approve a change lately made in Raeburn's art, from "systematic" backgrounds to others more in harmony with his heads. Mrs. Heaton supposes this letter to be written by Wilkie, in which she is followed by Mr. Raeburn Andrew. I think they are wrong here. Raeburn's art was known in London almost as soon as in Edinburgh. Mr. Raeburn Andrew is mistaken in saying that the Royal Academy elected Raeburn an Associate in 1814, "on the occasion of the very first picture sent by him." As a matter of fact, he had exhibited at Somerset House as early as 1792, between which year and 1814, when the A.R.A.-ship came to him, he sent twelve contributions altogether. Raeburn seems never to have presented himself in all his glory before his fellow artists in London. The pictures he sent to Somerset

\* At Dalmahoy, Kirknewton, to wit.



House were, at their best, good average examples. They did not include a single one of those amazing pages in which he carried execution to a point unapproached by any of his southern critics. The "Sinclair of Ulbster," the "John Tait and his Grandchild," the "Spens," the "M'Nab," the "Lord Duncan," the "Lord Eldin," the "Mrs. Cruikshank," the astounding "Mrs. James Campbell," of which I shall have to speak presently; none of these travelled to London, which had to judge of the painter's vigour from his "Glengarry"—perhaps the worst of his Highlanders, and perhaps the canvas which called forth the strictures on his "systematic backgrounds"; of his massive methods, from the "Sir Henry Moncrieff Wellwood"; and of his insight into a great and rare personality, from the Scott of 1810, the "chowder-headed" picture, to use Sir Walter's own epithet, which shows the painter falling shorter of his opportunity than he ever did before or afterwards, so far as I can judge.

We are really tempted to believe that Raeburn deliberately sent his tamer and more conventional work to London, as if he thought it would be most likely to find favour with other artists. It is on record that he was disturbed by the total absence of academic recognition. Scotland at that time had no Academies, and none of those of other countries had offered him their diplomas. This, added to advice which we must, I suppose, look upon as well intentioned, may have driven him to send safe pictures as he would think them, and as, indeed, they were, to the Royal Academy, as well as to modify his style in the direction of the taste of the day. His art was so good that even its less notable creations were enough to bring him the coveted honour, although not quite so promptly as his latest biographer would have us believe.

That, however, is anticipating a little. In the series of our illustrations we have two or three pictures which date from the years between the "Lord Newton"—to which I have alluded as a sandwich picture, showing much of the aggressive breadth of his earlier style combined with a little of the fusion which was to mark his later years—and the artist's election as an A.R.A. These pictures include some of the finest things he ever did. The order in which I am about to mention them may not be chronologically correct. With a painter of Raeburn's facility and readiness to test the value of a hint, it is difficult to be sure to a year or two unless one has the minutiae of fashion at one's fingers' ends, which I have not. I cannot, however, be far wrong in putting down the "Mrs. Cruikshank, of Langley Park" to the years between 1805 and 1808. It is the portrait of a fat, good-



MRS. ROBERT BELL

*Lord Moncreiff*







humoured woman of thirty-eight or forty, the sort of person the middle-aged Scot half a century ago would have called a "sonsy lass." She wears a dark blue-grey very modern-looking velvet mantle over a white dress; in one hand she holds a toque, and the only detail of her costume which would look unusual now is a kind of small skull cap. Behind her she has a "systematic" background, a well-chosen and judiciously broken tone of grey, like a background by Frans Hals. Nothing could be simpler, apparently, than the whole conception; but it is not so simple as it looks. The lady is plump enough to make her contour, from chin to knee, almost an unbroken line. She has no waist and too much hip; her arms are short and fat, with hands to fit them, and she has no throat; but so cleverly has the painter used his materials, that until we look into matters with the indiscreet eye of the inquiring critic, we see none of this. The almost smooth expanse of white satin is so skilfully broken at the edges, the mantle is brought round in such a cleverly supplementary way, that we get a play of line which satisfies the eye without perverting fact. Especially dexterous, or sensitive, is the setting on of the head. Its apparent size is reduced by prolonging the line of the ruff with a fold of the dress, on the right.

R. A. M. Stevenson compares Raeburn's methods with those taught in the studio of Carolus Duran. This "Mrs. Cruikshank" justifies the comparison up to the hilt. It might almost have been painted by the most famous of the pupils formed by Carolus. It does not, indeed, go so far as Mr. Sargent in the demands it makes upon a brush stroke; I mean that Raeburn was satisfied to build up his vision; he did not expect every passage of his hand over the canvas to epitomise all truth about the ground it covered as Mr. Sargent expects with his. But Raeburn's aim, methods, and notions of how a picture should look, anticipate those of our modern master in a way which is startling when we remember that just a century separates the two. In the matter of colour, Raeburn seldom did so well as in the "Mrs. Cruikshank," which also shows at its best his power of modelling in almost imperceptible changes of tone.

And yet, fine as it is, the "Mrs. Cruikshank" is not "in it" with a certain other lady's portrait painted at about the same time. I mean the "Mrs. James Campbell," which was at the Edinburgh Loan Exhibition last summer\* (*see* Plate). So far as I have seen his work, this seems to me the masterpiece of Raeburn. I cannot say why this old lady should have so stirred his blood. I know nothing about her,

\* It belongs to Mr. Lionel Muirhead, of Hazley Court, Oxfordshire.



except that, obviously, she teemed with humour, and had at once a formidable will and a subtle brain. She seems to have moved Raeburn's being to its depths, for never before or after did he paint, so far as my experience goes, with quite the keenness, fire, and success we see here. The background is very dark. Against it the mutch and the curious arrangement of kerchief about the throat and bust, tell even more strongly than they do in our plate. The shawl, most happily cast, is Raeburn's usual red, with yellow, crimson and green in the border. The sleeve, pulled down over the left hand, is black; the most vivid note in the design is the curious triangle made by the cap and throat-cover. This catches the eye at once, and keeps it where it ought to be until it has properly taken in the extraordinary balance and concentration of the scheme. Afterwards it may wander to the painting of the shawl, of the hands telling through the stuff in which they are masked, of the marvellous mutch, existing completely in a dozen smeary drags of a loaded brush. But it will not be long before it returns to the astounding face, where character, structure, texture, and possibilities of movement are realised with a combination of ease and finality to which I, at least, know no parallel in English art. I say English for modesty's sake, but indeed I do not know where you will find this peculiar union of ease with downright truth, even if you pass the Channel. It is of no use looking for it among the Old Masters, for even Velazquez accepted more convention than painting strictly needs. Raeburn's conscious endeavour has been to realise the old lady as she sat in his painting chair, the light coming down upon her from the high window on her left, and the thoughts which spring naturally in an old head which is yet, in spite of its age, undergoing a new experience, passing visibly across her face. He has not built her up in slow and painful stages. His usual four or five sittings, of an hour and a half each, have been enough. Neither canvas nor impasto bears the least indication of anything being done twice. The painter's interest has been intense, and has translated itself into, perhaps, the most vivid rendering possible of a human being. For sheer dexterity the picture is amazing. Not a stroke, nor the fragment of a stroke, too many. The painting of the mouth, with its vigorous old muscles, of the broad decisive chin, and the nose, at once humorous and capable, above it: all is perfect in the exactness with which it unites objective truth with the control, rhythm, and harmonious movement of the creating artist. To find any kind of parallel to it we must come down to our own days, to that French School of direct painting of which M. Carolus Duran and Mr. Sargent are the best exponents. The rivalries



THE MACNAB

*Hon. Mrs. Baillie Hamilton*







of to-day are so keen, that a modern painter of any gift is less apt to fall below his own average than his predecessor of a century ago. Raeburn did not often rise to the height of his "Mrs. James Campbell," or near it, while those artists of our own time with whom we should like to compare him do not vary greatly from day to day. But if the comparison were made on the basis afforded by this portrait and some half-dozen others reproduced in this volume, we should not fear for his claim to be considered as not only the earliest but the best of the direct painters.

I suppose the "Mrs. Campbell" was painted between 1808 and 1812.\* It was never exhibited until the present year, so it still has its work to do as an asserter of Raeburn's genius. If it had been sent to the Royal Academy we cannot think its author would have had to wait till 1814 for recognition by his brother artists.

Raeburn's election as an A.R.A. depended on the pictures sent to London between 1810 and 1814. I have already referred to them and pointed out that most of them belong to what may be called the safe class. A portrait of Scott was, of course, a card which had to be played, and yet Raeburn was never quite successful with Sir Walter. In all probability the literal facts were given more faithfully by him than by other painters, for they agree better with the cast. He does not shirk, for instance, the slightly pendulous cheeks. But for some reason or another he fails to grasp the inner man. There is no comparison between the way in which he understands, and shows us he understands, an old lady like Mrs. Campbell or a Highlander like M'Nab, and his grip on the intellectual possibilities of "the Shirra." The two pictures of 1808 and 1809, one of which, probably the latter, was at the Academy in 1810, are entirely external. The poet's attitude is obviously a reminiscence from the Vatican, and the painter's thoughts have been given rather to *décor* than to getting at the heart of his subject. But perhaps it was not all his fault. Scott never seems to have been eager to sit to Raeburn. On one occasion he declares his preference for Sir William Allan, "a man of real genius!" With sentiments like these it is only too probable that his animation died down when he found himself in York Place, and that the painter's own fire cooled in consequence.

It is interesting to note that Raeburn's regular appearance at the Royal Academy dates from that visit to London during which he spent so much time with Wilkie.

\* Mrs. Campbell was born in 1739, and would therefore have been about seventy when the picture was painted, if my dates are correct. This agrees with her appearance. Her maiden name was Marion Muirhead of Croy Leckie, and she was a cousin of James Watt.



The painter of the "Penny Wedding" had been admitted into the charmed circle in 1809, and, Scot-like, he was no sooner inside than he set himself to bring in a brother Scot. Raeburn was elected an Associate in 1814, and an Academician twelve months later. His election was followed by a further change in his methods and by a fuller surrender than he had yet made to the ideas prevalent at the moment. Before going on, however, to discuss the last period of his art, it may be convenient to retrace our steps a little and tell what is known of his home-life during all these years.

One of the peculiarities of Raeburn was the way in which he spread himself over a great variety of interests. We left him settled at St. Bernard's House, the only survivor of the family which had lived there from the coming of his father to Edinburgh in the first quarter of the century. He had about him his own children and those of his wife, and in time he was to gather his grandchildren also under his wing. Meanwhile he seems to have confined his painting and his thoughts about it to the middle hours of the day. None of those who have described him outside his studio bring his art into the picture at all. So far as we can discover, he never gave it a thought once he had turned his back on York Place. After his brother's death and his establishment on the banks of Leith Water, his mind seems to have been chiefly given to building. Outside the immediate "policies" of St. Bernard's lay some fields which had rapidly exchanged agricultural for building values with the extension of Edinburgh to the north. For these he planned an elaborate scheme of streets, squares, and crescents, letting the land and holding those who built upon it to his own designs. He had always been interested in architecture, a taste encouraged, no doubt, by his friendship with Byres, and now given the rein. Tradition says that for a time he could think and talk of nothing else; and it is another proof of the sound sense which formed the substratum of his character that in spite of his enthusiasm he was not tempted to outrun local demands in his speculations. Stones and lime are dangerous matter for dreams. His absorption is vouched for curiously by his brother painter, William Allan. In the well-known picture of a symposium at the house of the Ettrick Shepherd, in which Allan has introduced all the famous New-Athenians, Raeburn, indifferent to the fun going on about him, is quietly tracing the plan of Raeburn-town with his finger, on the mahogany.

He had a taste, too, for mechanics, which he indulged partly in that construction of model ships which has been already noticed. His models were serious affairs,





LORD BANNATYNE

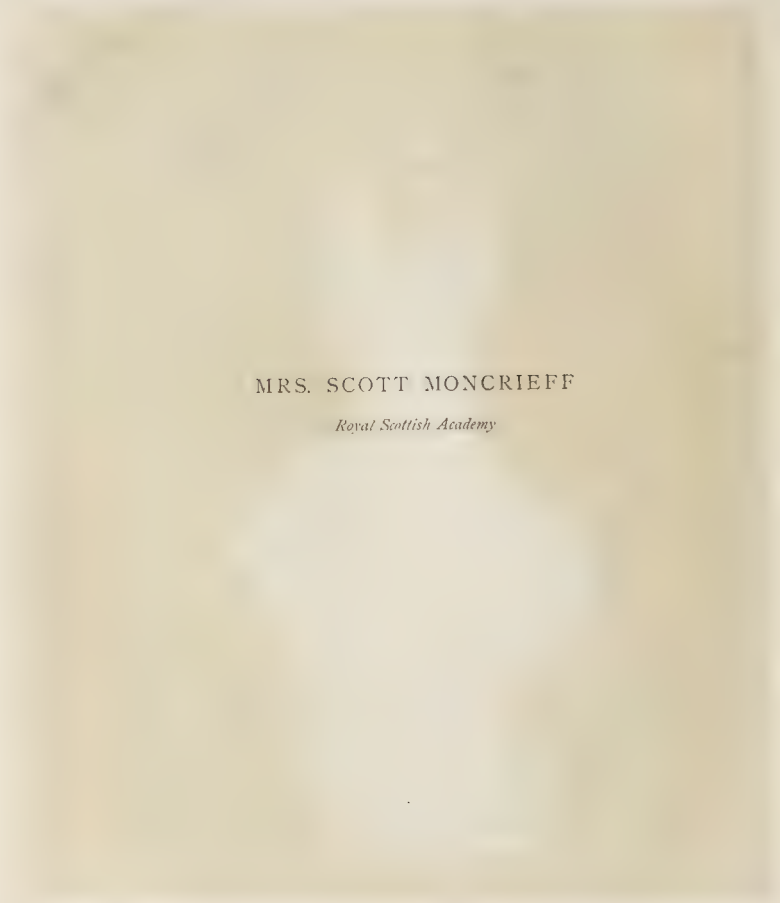
*Mr. William McEwan*











MRS. SCOTT MONCRIEFF

*Royal Scottish Academy*





three feet long, and elaborately finished. We are not told by any of his biographers what his particular aim was in making them, whether he was interested in their structure and fitting up, or in their lines. Probably in the latter, for his mind in some ways was of a speculative turn. He is even said to have wasted a good deal of money and mental energy over schemes for perpetual motion! It is the only hint we get that his vigorous common sense had its limits.

The *only* hint? Well, no: perhaps we should count his love for law as another. His mind delighted in legal subtleties, which was harmless enough; but he indulged in practical experiments as well. He went readily into the Parliament House, and once in, he was apt to revel in the long windings of a "ganging plea." During the twenty years from 1790 to 1810 his power of earning was often tested to the uttermost by the demands of his building schemes and especially of the legal battles they caused. Cunningham quotes a lawyer of his acquaintance as saying, "Of all our clients he (Raeburn) was the most enthusiastic, and at the same time the most acute and shrewd. He dearly loved a ganging plea, and smiled to see difficulties arise which promised a new case. He was, as Prior says of another matter, 'a great lover of that same,' but . . . he desired to oppress no one, and never waged war but for his own right, and to keep his plans from blemish, perfect as he had laid them down."

Akin to building, if not—except in its tedious delays—to the law, is gardening, and Raeburn found time for a good deal of it. Golf, too, was among his recreations. He played a round not many days before his death—on June 7, 1823, to be accurate—with Professor Duncan, on Leith Links. He was also an enthusiastic fisherman, a pursuit he was then able to enjoy during the long rambles he was accustomed to make over Scotland in summer. His life, in short, was full, and he seems to have divided his interest more evenly over his various pursuits than any one else I can think of, except Leonardo. He had the gift of thoroughness, but not of concentration. Everything he did he did well, but not so well as he would have done it had he concentrated his mind and skill upon it. Seeing what he accomplished as a painter, I cannot but think that if his affections had been less catholic, his rank would now be even less contestable than it is. I do not know what I can add to this sketch, or rather indication, of his personality. He seems, in every way but one, to have been as lovable as he was gifted, and many, no doubt, will look upon the one exception as another claim to our esteem—I mean his satisfaction with the mother of another man's children, and that a

woman twelve years older than himself—as a wife. From a prudent standpoint it may have been an ideal arrangement, and we cannot deny that the pair lived in harmony for nearly half a century. On the lady's side the passion, no doubt, was there. On the man's a less heroic feeling took its place, leaving unawakened in his soul possibilities which might, had they been aroused, have carried his art to an ideal it never reached.

The last period of Raeburn dates from his election as a Royal Academician. He was by no means one of the *noli episcopar*ians, and was ready to accept official recognition of any worthy kind. But he would not canvass, and preferred to trust entirely to the claims of his work. There can be no doubt, I think, that if he had consistently sent his best things to Somerset House, he would have been an Academician long before 1815. In those days the competition was not severe, and English artists have always been honourably free from the jealousy which rejects men for their nationality. But the strange fact is that not one of Raeburn's really great performances had ever been seen in public, at least in London. His real power was unknown to his English fellow artists, was not, indeed, to become known till he had been more than half a century in his grave.

Raeburn was elected, then, on comparatively tame creations. After his election he came to London, to make the acquaintance of his colleagues, and thereupon modified his style for the last time. Hoppner was dead, but Lawrence was at the zenith of his fame. His pictures seem to have attracted Raeburn strangely. His defects of colour would seem venial to a man who was scarcely a colourist himself, while his power as a draughtsman, his facility as a painter, and his sense of fashion, would all have their appeal. However that may be, there can be no questioning the fact that, from about 1815 onwards, he mixed a touch of Lawrence into his own style. The last signs of the axe-like modelling of his youth disappeared; until, in some of the best things from the last ten years of his life, his handling is almost as fused as that of a late Velazquez.

Look, for instance, at the "John Wauchope," in the Scottish National Gallery (*see Plate*). The results of thirty years of square painting and modelling of the broadest are there. The planes are largely seen, and the handling, with all its fusion, is without a hint of lightness. But the facets have vanished, and the curves are as infinite as those of nature. This picture is to Raeburn what the National Gallery "Philip IV."—the bust—is to Velazquez. He knows so much, he has in his time painted structure so often and seen the patterns made by light







LORD ELDIN

*Sir James H. Gibson Craig, Bart.*





so broadly, that here, at the last, he turns out a canvas which repels analysis, or imitation, or any discussion as to how it was done. The "James Wardrop of Torbanhill" is a year or two earlier than the "Wauchope," but we might class it with the latter as a supreme instance of Raeburn's power within five years of his death. His lighter vein, the vein in which he shows more clearly the effect of his last visit to London, is shown in a number of ladies' portraits painted between 1816 and 1823. Among the best are two reproduced in these pages, "Miss Janet Suttie," painted in 1820, and "Mrs. Lee Harvey and Child," left unfinished in his studio at his death. The way in which he has done justice to the opulent charms of the younger lady is an answer to those who say he could not paint a pretty woman. He has not only reproduced her beauty, he has kept the fire in her eye, the dew on her lip, the glow in her blood, and the kind thought for himself which moved her as she sat. There is more life and human feeling in this head than in any Lawrence I ever saw. The other picture is chiefly interesting for the light it throws on Raeburn's method at the close of his life. He had been a square painter and a painter *à premier coup* before any one else, but at the end of his days he modified his habits in the latter respect as well as the former. Much of the "Lee-Harvey" group is an under-painting, waiting to be glazed. For some years before this he had made use of glazes, tempted thereto, no doubt, by the glowing English pictures he found at Somerset House. But the whole effect of this group was to have depended on the transparent painting for which most of what we see on the canvas was a preparation.

The last few years of Raeburn's life were in some ways more eventful than the rest. His election into the Royal Academy was followed by similar honours from the Academies of Florence, New York, and, of all places in the world, South Carolina. He became a Fellow of the Royal Society of Edinburgh, in spite of his flirtations with perpetual motion, and in 1822, when George IV. paid the famous first visit of a Hanoverian king to Scotland, he received the accolade, and, a few months later, his appointment as limner to the king in that part of his dominions. Then came the end. Like those of many men of genius, it was unexpected. Raeburn and Constable, the two forerunners of the style in art with which we in our day are chiefly concerned, both died, with little warning, before they had reached what we now call old age. In the summer of 1823 Raeburn left Edinburgh for an excursion into the historic parts of Fife, with Sir Walter Scott, Sir Adam Ferguson, Miss Edgeworth, and others. The weather was

hot ; Raeburn walked carrying his hat, and giving his arm to Miss Edgeworth. The day after his return to Edinburgh he tried to go on with his painting, but had to desist. He went home, a general decay of his faculties set in, and a week later he was dead.

The visitor to Edinburgh who wanders through the last swing gate he comes to in a walk westward along Prince's Street, and then turns round to the east end of the church which faces him, will find there an iron gate, with gravestones beyond it. Peering through the bars, like Jo and Lady Dedlock in "Bleak House," he will see within, to the right, a slab fixed on the boundary wall. Here, in what is known as the dormitory of St. John's Church, lies all that is mortal of SIR HENRY RAEBURN.

OF RAE BURN'S ART AS REPRESENTED  
IN THE PICTURES REPRODUCED

BY

JAMES L. CAW







RONALD AND ROBERT FERGUSON OF RAITH

*Mr. R. C. Munro Ferguson, M.P.*



MORE exclusively, perhaps, than any other artist of equal talent, Sir Henry Raeburn was a portrait painter. But, if he left nothing that can be described as other than a portrait, his pictorial sense was so active that each of his finer things, vital though it is with biographical interest, is a picture also. At once admirable biography and great art, his work reveals a range and variety which one would scarcely expect from the restricted nature of his subjects; and it is to show this, to sum up, as it were, his achievement as a painter, in so far as this can be done in black and white, that the illustrations in this volume have been selected. His pictures are neither signed nor dated, and his style matured early and shows no very marked periods. This, and the fact that any lists of sitters or account books,

that he may have kept, were destroyed or disappeared immediately after his death, make the dating of his pictures difficult. But, as something like chronological order was possible by grouping the examples for which a date can be fixed with those that resemble them in style, that plan has been followed in arranging the plates. Two miniatures, representing the earliest phase of his art, are followed by two specimens of the oil portraits he produced before he went to Rome; the next plate shows the first important picture painted after his return, and thereafter every year or two is marked by a dated example.

Broadly speaking Raeburn's career as a painter divides into two periods, and one was but a prelude, and that a short one, to the other. He began as a miniature painter, but was not twenty when he commenced the series of life-size portraits on which his reputation rests. Miniature painting in England was at about its highest when Raeburn began to paint, but his miniatures have none of the grace and charm which are the most distinctive qualities of Cosway or Edridge. A miniature of Deuchar, the seal engraver and etcher, said to be the second portrait done by him during the time he was apprentice to Mr. Gilliland, an Edinburgh goldsmith, shows that he was a realist from the first. If there is little attempt at truth of tone and solidity of modelling and the local colour is only hinted at, there is no mistaking the carefulness of the drawing and the directness of the characterisation; and in the typical miniature of Andrew Wood, surgeon, painted a year or two later, the colour has become more definite, the tones have assumed a greater range, and the reliefs are given by legitimate modelling. Moreover, in the placing and lighting of the heads one may note a similarity to his earliest oil portraits.

But it is needless to linger over his beginnings; Raeburn himself would scarcely look at his miniatures after he had commenced to paint life-size. Yet it is remarkable that one with no real training should have passed almost at once from miniatures like these to such a picture as the "George Chalmers of Pittencrieff." Painted in 1776, when the artist was no more than twenty, this full-length is marked by many of his most characteristic traits. It has much of his simplicity of arrangement and appreciation of character; it is painted with a fluent brush and shows that simplification of planes, which was perhaps the basis of his art. Indeed in this and other portraits painted before he went abroad, such as the "Dr. Hutton," or the "Mrs. Ferguson and Children," that method was pushed to a degree which he afterwards modified in the direction of completer modelling.





MISS FRASER OF REELIG

*Mr. William Beattie*





Thus in the pictures of this period the big masses are unbroken by interior modelling and tend towards emptiness, while the colour is unmodulated, the clothes and draperies being rendered by simple tints, and the shadows by darker markings of the same colour or of black. His style, therefore, although it developed greatly afterwards, was practically formed before he went to Rome in 1785.

Two years later, he returned to Edinburgh, and before the close of 1787 he painted a portrait of the second Lord President Dundas, which shows in the clearest way the influence of his Italian sojourn. At first sight it does not suggest Raeburn at all. Yet, if the arrangement is somewhat reminiscent of Raphael's "Julius II.," and the handling is completer and firmer and the colour richer than in his earlier work, in certain qualities, and particularly in grasp of character and simplicity of motive, it shows no marked divergence from such a portrait as that of Hutton the geologist. And these are also the qualities which connect it most distinctly with his matured style. The impasto is thicker all over than was the case later, but the chief characteristic of the picture, when compared with the ease and freedom of more typical things, is the carefulness and detail with which it is carried out. This is evident in the painting of the face and the drawing of the hands, but is most marked in the rendering of accessories and costume. Much the same care was expended upon a portrait of the painter's early friend, John Clerk, afterwards Lord Eldin—not the one reproduced which was painted five and twenty years later—and other pictures of this time. But this greater precision was only a passing phase, for in work dating only a little later he returns to something more like his earlier style.

Many of the pictures painted in the nineties are remarkable for the way in which form and character are conveyed, as in Holbein's work, by the drawing and placing of the features rather than by modelling. Of this the portrait of Mrs. McQueen of Braxfield, wife of the famous Scots judge, and the "Mrs. Newbigging" may be taken as examples. Yet almost simultaneously he was producing things of which the outstanding quality is tone or light and shade, neither of which had been notable in his earlier style. A group of "Sir Ronald and Robert Ferguson" (*circa* 1789) at Raith is particularly interesting for the way in which tone is managed. The colour is restricted to a harmony of greys and browns, and the modelling is expressed very subtly by a delicate range of values. On the other hand the "William Ferguson of Kilrie," and the double three-quarter length of

"Sir John and Lady Clerk," both of which were painted about 1790, are exercises in light and shade of great refinement and beauty. Raeburn's usual practice was to paint in a diffused but strong light which, mapping out the features by clear-cut shadows, marked the construction and build of the head in a very definite way. But in these and a few other portraits painted about this time, the faces are largely in shadow, and the shapes are very fully and tenderly modelled.

Most of the work of this period tends to greyiness of colour accentuated, now and then, by passages of pure white, bright yellow or red; the tone is usually above medium in pitch; the impasto equal and rather thin, the twill of the canvas showing clearly; the technique more marked by swiftness and flow than by power and expressiveness of brushing. These qualities are more conspicuous, however, in pictures of women, for many of his male portraits are exceedingly powerful in handling and full in modelling. The "Dr. Nathaniel Spens" was painted about 1791-2, and the remarkable strength and virility there revealed, associated with a fresher and franker use of colour, make the imposing full-length of the indefatigable "Sir John Sinclair," of four or five years later, a picture, which, in some respects, Raeburn never bettered. With these may be bracketed the splendid rendering of Admiral Lord Duncan, commissioned by the Incorporation of Shipmasters, Leith, in the year following that notable victory off Camperdown which earned him a peerage and lasting fame. For ease and vigour and freshness of handling, however, nothing by Raeburn surpasses the group of "Reginald Macdonald of Clanranald and his two younger brothers," painted just at the close of the century.

Raeburn's work had thus been growing steadily, and with no marked digressions it continued to grow. Freshness and power of handling dominated his technique more and more, and soon the simplicity and directness of his vision were relied on very largely for pictorial result. "The Macnab," which Sir Thomas Lawrence thought the best representation of a human being he had ever seen, the "Mrs. Stewart of Physgill," and the "Mrs. Lee Harvey and Daughter," the last one of the latest of his works and probably never quite finished, show that he still retained a conventionally picturesque setting in many full-lengths; but in busts and three-quarter lengths one notices a distinct increase in the use of plain backgrounds, more evident perhaps in portraits of women, for in painting men he had always been more inclined to rely upon his personal impressions of actuality. If occasionally, as in the charming "Mrs. Gregory" (1796), or the "Lady Miller," he







JAMES WARDROP OF TORBAXHILL

*Mr. J. C. Wordrop*









MRS. IRVINE BOSWELL

*Mr. J. Irvine Fortescue*







had used very simple arrangements, they became much more frequent during the last twenty years of his career. Comparison of the plates before and after that of the Macdonald boys makes this evident at once. And, with the complete command of technique which he now possessed, his appreciation of character attained fuller, more beautiful, and more convincing expression. His portraits of both men and women conform less to a type and are more fully individualised than those of any other painter of his time or school. Indeed, few painters anywhere have balanced the claims of pictorial interest and characterisation so justly as he. But, as insight had always been strong in Raeburn's art, the qualities which discriminate his later from his less mature work, are to be found in expression rather than technique, for his drawing and brushwork were practically fully developed during the nineties. In later pictures, however, there is a modification in his way of concentrating attention. Formerly he had relied very frequently upon a shadow cast arbitrarily over the lower part of the picture, as in the "Countess of Dumfries and Lady Elizabeth Penelope Crichton" (1793), or the "Admiral Lord Duncan" (1798); now, while not discarding that device, he combines it with the more legitimate one of subordinating the surroundings to the face. Thus in portraits like that of "Mrs. Robert Bell," or of a very beautiful unnamed woman, in the possession of Mr. Schwabacker, the chief attention is given to the head and bust, the draperies and backgrounds being carried only as far as necessary to support the face. In others again, as in the best known and perhaps the loveliest of Raeburn's works, "Mrs. Scott Moncrieff," the draperies are cunningly disposed to obtain a similar result. And to the freshness and trenchant quality of handling, which are conspicuous in such things as the "Macdonalds," or the "Sir John Sinclair," a greater variety of impasto, fuller modelling, deeper tone, and richer, if more sombre, colour were now added. This increased volume of tone and colour, combined with the simple yet distinguished masses, which are the most marked element in his design, gives his more characteristic works great breadth and dignity; and if in some of the pictures of these later years there is evidence of the hurry almost inseparable from a practice, which, in his own words, "cannot admit of enlargement," the finest of them are, everything considered, the best he ever painted. The shrewd reading of character, the simplicity of pictorial conception, the combined fulness and certainty of modelling, the resonance of tone and the sombre richness of colour, which mark "Mrs. Cruikshank" (1805), or "Lord Newton" (between 1806 and 1811), "Mrs. James

Campbell," or "Mrs. Irvine Boswell" (1820), "James Wardrop of Torbanhill," or "Robert Ferguson of Raith" (1823), to name no more, outweigh and outlast the more immediate effectiveness of the more conventionally picturesque pictures of his earlier or even of this later time. And as Raeburn worked with undiminished power to the very end, and these qualities made themselves more evident with increasing knowledge and power, they may be taken as characteristic of his gift, as an index of his personal views and preferences in art.

The task of selection has been made very pleasant by the kind assistance of many friends, and by the courtesy of those whose pictures I have seen. And special thanks—the publisher's as well as mine—are due to the owners who have allowed pictures to be reproduced.



MISS ELEANOR GIBSON CARMICHAEL

*Sir T. D. Gibson Carmichael, Bart.*



CATALOGUE OF PICTURES BY  
SIR HENRY RAEBURN



## NOTE

*This list of pictures by Raeburn does not profess to be complete or even exhaustive. A first attempt to make a catalogue of a prolific painter's works is necessarily tentative; but the following pages, in which mention is made of more than seven hundred pictures, may prove of service until a fuller catalogue is compiled. As far as possible the present ownership or location of pictures is given, and, failing that, the last known owner's name; and, while care has been taken to exclude doubtful examples, a considerable proportion had, of course, to be taken on trust.*

J. L. C.

*The following abbreviations have been used:—*

R. 1824 = Raeburn Exhibition in the Artists' Gallery, York Place, Edinburgh, held after his death.	E. L. = Edinburgh Loan Exhibitions, 1883 and 1901.
R. 1876 = Raeburn Exhibition, National Galleries, Edinburgh, 1876.	G. I. = Glasgow International Exhibitions, 1888 and 1901.
R. A. = Royal Academy.	Gr. G. = Grafton Gallery: Scottish Old Masters, 1895.
E. E. = Edinburgh Exhibition, 1809–1816.	R. S. A. = Royal Scottish Academy.
A. T. = Art Treasures, Manchester, 1857.	N. G. = National Gallery.
N. P. = National Portrait Exhibitions, 1866–8.	N. G. S. = National Gallery of Scotland.
S. N. P. = Exhibition of Scottish National Portraits, Edinburgh, 1884.	N. G. I. = National Gallery of Ireland.
G. P. = Portrait Exhibition, Glasgow, 1868.	N. P. G. = National Portrait Gallery.
	S. N. P. G. = Scottish National Portrait Gallery.
	C. = Christie, Manson & Woods.
	R. & F. = Robinson & Fisher.
	D. = Dowell, Edinburgh.

*A number of portraits having been engraved several times, only the more important engravings are mentioned.*

# CATALOGUE OF PICTURES

## PORTRAITS

- Abercrombie, Dr. John (1780-1844)**  
Physician and Author; Physician to the Queen. [Miss Abercrombie]
- Abercromby, Alexander; Lord Abercromby of Tulliebody (1745-1795);**  
Senator of the College of Justice; noted for his personal charm; a contributor to the *Mirror* and the *Lounger*. [Parliament House, Edinburgh. R. 1876]
- Head and shoulder, figure almost in profile to left, arms folded; dark costume, white shirt frill, plain grey background. Painted 1789.*  
MEZZ. BY J. DAWE. 29½ x 23½.
- Abercromby, Sir George, Bart. (1750-1831),** 4th baronet of Birkenbog. [Lady Abercromby]
- Bust, an elderly man, head almost in profile to left, brown hair, black coat, plain background.*  
ENG. IN MEZZ. BY T. LUPTON. 30 x 25.
- Abercromby, Lady, née Hon. Jane Ogilvie,** daughter of Lord Banff
- To waist; an elderly lady; white cap, white dress, shoulders and arms enveloped in black lace shawl. 30 x 25.*
- Abercromby, Sir Robert (1784-1855),** 5th Baronet. [Lady Abercromby]
- Bust; a fair haired fresh-complexioned young man, slight side-whiskers; head turned a little to left; black coat, brass buttons, grey-brown background. 30 x 25.*
- Abercromby, Lady.** [Lady Abercromby]
- To waist; a young and pretty woman; white gown, dark blue and green shawl under arms; gold chain and locket. 30 x 25.*
- Aboyne, Countess of; Lady Mary Douglas.** [Marquis of Huntly. Gr. G.]
- Adam, Alexander (1741-1809), LL.D.**  
Rector of Edinburgh High School from 1768 until his death in 1809. Scott, Brougham, Horner, Jeffrey and Cockburn were his pupils. [N. G. S. N. P. 1867; R. 1876]
- Three-quarter length; seated to right, right hand extended; black gown and costume; grey background. Painted about 1808 for fourteen of his old pupils.*  
ENG. IN MEZZ. BY C. TURNER (1809). 49 x 39
- Adam, Right Hon. William of Blair**  
Adam, trained as a barrister, he became Lord Chief Commissioner of the Jury Court of Scotland. A friend of Sir Walter Scott and founder of the Blair Adam Club. [Messrs. T. Agnew and Sons. R. 1824 and 1876. Raeburn sale, C. 1877 (Hall)]
- Agnew, Andrew.** [Sir Andrew N. Agnew, Bart., M.P.]
- As Lieutenant in 12th Regiment: uniform, red with yellow facings and one epaulette; head turned to left; powdered hair. Painted, probably, about 1791. 31 x 26.*
- Agnew, Sir Andrew, Bart. : 7th Bart. of Lochnew.** [Sir Andrew N. Agnew, Bart., M.P.]
- Nearly front face; dark coat, pale yellow waistcoat; ribbon of Baronet of Nova Scotia. Painted about 1816. 31 x 26.*
- Alexander, Colonel, of Ballochmyle (1789-1845).** [Sir Claude Alexander, Bart. G. P.]
- Alison, Revd. Archibald (1757-1839),** clergyman and author; his chief work, the celebrated "Essay on Taste," appeared in 1790. [Sir John Stirling Maxwell, Bart., M.P., ex Raeburn family. R. 1824; R. S. A. 1863; G. P.; G. I. 1901; C. 1877]
- Bust; shoulders half to left, head nearly full front; double-breasted coat, buttoned in front, plain background.*  
ENG. IN STIPPLE BY W. WALKER
- Allen: Portrait group of two boys**  
supposed to be Allens of Errol. [Mr. Leopold Hirsch. British Pavilion, Paris 1900]
- Two full length figures in brown and buff standing in a landscape.*
- Anderson, David (1750-1825),** of St. Germain; served in the East India Company under Warren Hastings. [Captain D. M. Anderson]
- This picture originally contained a portrait of Mrs. Anderson also, but as Mr. Anderson did not like it, it was painted out by the artist.*  
57 x 45
- Anderson, John, of Inchyra.** [Mrs. Anderson. R. 1876]
- Anderson, Mrs., of Inchyra, née Mary Mitchelson.** [Mr. A. R. Wilson Wood. R. 1876]
- Half length; a fair young woman seated towards left in a crimson chair, arms crossed in front, figure and face to right; white gown; powdered hair; greyish-yellow background.*
- Allan, Alexander, banker.** [Lieut. Col. Allan. R. 1824; R. 1876]
- Allan, Lieut.-Col. George.** [Lieut.-Col. William Allan. R. S. A. 1863; R. 1876]
- Allan, Robert (1740-1818),** Banker. [Mr. T. Henry Allan. R. 1876; R. A. 1879]
- Three-quarter length; seated in armchair, holding a paper in right hand; dark blue coat, black breeches.*  
Painted 1800. 49½ x 39
- Allan, Mrs., with daughter.** [Lieut.-Col. Allan. R. 1876]
- Argyll, John, 7th Duke of (1777-1847).** [Duke of Argyll, K.T. G. I. 1888]
- Full length; standing; shooting costume; gun and dog; background of moor and sky.*  
93 x 59
- Armada, Lord (1756-1825):** William Honyman of Armada. Senator of College of Justice; created baronet 1804. [Mrs. Dallas, R. 1876]
- Austin, Hon. Mrs.** [The Baroness Sempill. R. S. A. 1863]
- Baird, General Sir David (1757-1829),** the hero of Seringapalam. [Lord Abercromby. R. A. 1814; E. E. 1815]
- Full length; in uniform; standing beside his charger; right arm extended; sky and landscape background.*  
ENG. IN MEZZ. BY HODGETTS
- Baird, Lady, wife of Sir David Baird.** [Lord Abercromby, Ferntower. R. 1824]
- Full length*

Balfour, James: "Singing Jamie Balfour." [Mrs. Babington. R. 1876; Gr. G.]

*Three-quarter length; seated to right in act of singing his favourite song, "Toddlin' Home"; dark costume, white stockings; plain background with strip of landscape at one side.*

*Painted for Leith Golfers' Hall  
ENG. IN MEZZ. BY J. JONES (1796)*

Balfour, Mrs., daughter of Mr. Cant of Thurston and wife of John Balfour (1715-1796), publisher, Edinburgh. [Mrs. Beith. Gr. G.]

*To waist; an old lady in a mob cap and a spotted shawl; shoulders front, head turned to left and drooping forward; plain background.*

Balfour, Miss Margaret, of Pilrig. [Mrs. Junor]  
*Kit. Cat.*

Bannatyne, Sir William Macleod (1743-1833), Senator of the College of Justice as Lord Bannatyne from 1799 to 1823; he contributed to the *Mirror* and the *Lounger*, which he helped to found. [Mr. William McEwan ex Sir Daniel Macnee's collection. R. 1876; S. N. P.; Gr. G.]

*Short half-length; face and figure almost front; wig; dark red gown; white bands. 34½ x 27*

Barclay, of Urie: *cat. 63*

ENG. BY BEUGO

Barns, Sir James Stevenson. [Mr. James Hope]

*Bust; the face turned to the left; uniform. 29 x 24*

Bedford, John, 6th Duke of, K.G. (1766-1839). [Mr. Adam. R. A. 1830; R. 1824 and 1876]

Belhaven, Lady. [Mr. J. H. McFadden. R. A. 1896]

*Half-length; seated; head slightly to left; arms crossed; white dress with short sleeves; landscape background. 35 x 27*

Bell, Dr. Benjamin (1749-1806), surgeon. Published "A System of Surgery" (1783-1788).

ENG. IN LINE BY WALKER AND BY BEUGO.

Bell, George Joseph (1770-1843), advocate; Professor of Scots Law, Edinburgh University, author of Bell's "Principles." [Parliament House, Edinburgh; presented by his son, Dr. Bell. R. 1876]

*Three-quarter length, seated towards centre, left hand on knee, right raised to head; wears spectacles; black costume; red chair, rudely curtained in background. 46½ x 39*

Bell, George Joseph, Professor of Law in Edinburgh University. [Mr. T. Jeffrey Bell. G. I. 1901]

*To waist; black coat, white cravat; figure turned to right; face front; spectacles; plain background. 30 x 25*

Bell, Mrs., wife of Professor G. J. Bell. [Mr. T. Jeffrey Bell. G. I. 1901]

*To waist; yellow shawl over white gown with low neck; eyeglass hanging by cord; front face; plain background. 30 x 25*

Bell, Robert (1782-1861) advocate; Sheriff of Berwickshire and Procurator to the Church of Scotland. [Lord Moncreiff of Tullibole. R. 1896]

*Bust portrait. 30 x 25*

Bell, Mrs. Robert (1788-1831); Eleanora Jane Ross, daughter of Colonel Ross, married Sheriff Bell in 1806. [Lord Moncreiff of Tullibole. R. 1876; S. N. P.; Gr. G.]

*To waist; head to left; high waisted, low-necked white gown, bare arms; yellow cloak. 29½ x 24½*

Bell, Mrs., sister of Dr. Hamilton. [Mr. W. Hamilton Bell. R. S. A. 1880]

Bell, Mrs. Catherine [Sir E. Vincent, K.C.M.G., M.P.]

*Unfinished, late*

Binning, David Monro, The sons of. [Mr. G. H. Monro Home. E. E. 1811]

*Double full length; two boys in plum-brown costumes, white ruffs and stockings, seated in a landscape*

*Painted about 1811. 50 x 40*

*Probably the portrait of two boys exhibited E. E. 1811*

Black, John, M.D., Kirkcaldy. Died 1799. [Mrs. Hunter. R. 1876]

Black, Joseph (1728-1799), chemist; graduated in medicine, and succeeded Dr. Cullen as Professor of Chemistry in Glasgow (1756) and Edinburgh Universities (1766). [Sir George Warrender, Bart. R. 1876; S. N. P.]

*Three-quarter length; seated, to left; dark dress with white lace at throat and wrists; red chair and curtain*

ENG. IN STIPPLE BY ROUGERS. 48½ x 39½

Blair, Right Hon. Robert, of Avontoun (1741-1811), Lord President of Court of Session from 1808; son of the author of "The Grave"; Solicitor-General under Pitt. [Mr. J. A. Maconochie Welwood. Gr. G.]

*Three-quarter length; standing to right; black costume, white bands; red-covered table, with papers and mace to left; crimson curtain and grey wall*

ENG. IN LINE BY JAMES HEATH (1813). 50 x 40

Blair, Robert, of Avontoun. [W.S. Society, Edinburgh. R. 1876; S. N. P.; Gr. G.]

*Replica of above  
Painted in May 1811. 50½ x 39½*

Blair, Rev. Hugh, D.D. (1718-1800), clergyman and Professor of Rhetoric in Edinburgh University; author of a "Dissertation concerning Ossian," "Sermons," and other works. [Mr. Blair. R. 1824 and 1876]

*To waist; seated to left; wig, gown and bands; hands clasped in front*  
ENG. IN STIPPLE BY BARTOLOZZI AND BY BESTLAND (1822)

Blair, Master William, of Avontoun, son of Lord President Blair; passed advocate 1821; died 1873. [Miss Blair. R. 1824 and 1876]

*Painted about 1814*

Bonnar, Alexander (1750-1820), of Ratho, banker in Edinburgh. [N. G. S. (presented by his grand-daughter). R. 1876]

*Bust; head slightly to left; black coat and white neck-cloth; background of ruddy curtain. 30 x 25 (under an oval slip)*

Bonnar, Mrs., of Ratho, daughter of John McCall of Glasgow. [N. G. S. (presented by her grand-daughter). R. 1876]

*Bust; middle aged lady; head almost front; white muslin cap and fichu, black dress; plain background. 30 x 25 (under an oval slip)*

Bonnar, Children of John, of the Grove: John, Thomas, Andrew, Christine and Anne. [D. 9, 3, 1901; C. 15, 6, 1900]

*Five children with a brown pony and a black dog in a landscape or garden setting. Attributed to Raeburn. 82 x 55*

Boothby, Sir Brooke, Bart., poet. Author of "Fables and Satires," and other minor works. [Lord Melville, ex. Gibson Craig collection. R. 1876; D. 1887]

*Bust; black coat, yellow waistcoat, dark scarf. 29 x 24½*

Boswall, Thomas, of Blackadder. [Sir G. L. Houston Boswall, Bart. R. 1876]

*Painted about 1822*

Boswall, Mrs., of Blackadder. [Sir G. L. Houston Boswall, Bart. R. 1876]

*Painted about 1822*

Boswell, Mrs. Irvine: Margaret, daughter of Thomas Christie of Durie. [Mr. J. Irvine Fortescue]

*To waist; turned to right and lit from left; brown curls over brow; brown and yellow cloak; white gown; plain background*  
*Painted about 1820. 30 x 25*



ARCHIBALD SMITH OF JORDANHILL.

*Mr. T: a s D: n i: Smith*









**Boyle, Right Hon. David** (1772-1853), passed advocate 1793; raised to bench 1811; Lord Justice Clerk 1811; Lord Justice General 1841. [Earl of Glasgow. E. E. 1815; R. A. 1816]

*Painted when Lord Justice Clerk*

**Braidwood, William**; manager of the Caledonian Insurance Company, of which Raeburn was a director. [Caledonian Insurance Company. R. 1824 and 1876; R. A. 1877]

*Bust; head and shoulders turned slightly to left and lit from that side; black coat; dark background*

*Painted 1819. 30 x 25*

**Braxfield, Lord** (1722-1799), Robert Macqueen of Braxfield, Lord Justice Clerk. One of the most famous of Scots judges, and the original of R. L. Stevenson's "Weir of Hermiston." [Parliament House, Edinburgh; bequeathed by Mrs. Macqueen, 1892. R. 1876]

*Short half length; seated at left; hands crossed in front; white wig, black clothes, red chair, crimson curtain, dark grey background*

*ENG. IN MEZ. BY C. DAWE (1801). 35 x 26½*

**Braxfield, Lord** (when Lord Justice Clerk)

*Three-quarter length; in robes and wig, seated in arm-chair to right; curtain, looped up to left, background*  
*Represents him as an older man than above*  
*ENG. IN LINE BY D. LIZARS (1798)*

**Breadalbane, 1st Marquis of** (1726-1834). [Hon. Mrs. Baillie Hamilton. R. 1824]

*Full length; seated, on yellow sofa, one hand at head; in background curtain looped up above head*

**Bremner, James**, Solicitor of Stamps for Scotland; first President of S. S. C. Society. Died 1826 in his 80th year. [S. S. C. Society, Edinburgh. R. 1876]

**Brewster, Sir David** (1781-1868), D. C. L. Educated for the Church but became a noted scientist; Principal of the United College of St. Andrews, and from 1860 Principal of Edinburgh University. [ex Raeburn family. R. 1824 and 1876; C. 1877]

*ENG. IN LINE BY W. HALL*

**Brown, John**, of Waterhaugh, Ayrshire. [Ex family]

*Three-quarter length; seated. 50 x 40*

**Brown, Mrs. John**. [Mrs. Burn, ex family]

*Three-quarter length; seated to left; mob cap, grey costume. 49½ x 39½*

**Brown, Robert**, of Newhall. [Mr. Brown]

*ENG. IN LINE BY W. H. LIZARS*

**Bruce, Lady Christian**. [Mr. Hay of Duns Castle. E. L. 1883]

**Bruce, James**. Historiographer to the East India Company. [Gr. G. 1895]

**Bruce, John**

*ENG. IN LINE BY MITCHELL*

**Bruce, Robert** (1795-1864), of Kennet, M.P. His son (by a daughter of Sir James Fergusson, Bart.) was restored to the attained title of Lord Balfour of Burleigh. [Lord Balfour of Burleigh, K.T. R. 1876; G. I. 1901]

*Short three-quarter length of a young man; standing, turned to left; face front; hand on sword; scarlet uniform*

**Bruce, Colonel Robert, R. A.** [Mr. A. Hamilton Bruce. Gr. G.]

**Buchan, David** Stewart, Earl of (1742-1829). Ambitious of literary and artistic distinction, he attended Glasgow University and studied art in the Foulis Academy; he was practically founder of the Scottish Society of Antiquaries, and assisted Pinkerton and Smith with their works on Scottish portraiture. [N. G. I. ex. Raeburn family. R. S. A. 1863; R. 1876; C. 1877]

*Bust portrait*

**Buchan, Robert**. [Mrs. Henderson, R. 1876]

*Painted 1823*

**Buchanan, Rev. Walter, D.D.** Minister of Canongate

**Buchanan, Mrs.** [Dr. Foulis. R. 1876]

**Buchanan, Mrs.; Murray** Kynynmond Edmondstone, wife of John Buchanan of Arnprior. [Mr. Buchanan Baillie Hamilton. R. 1876]

**Bute, Marquis of Bute; John** Crichton Stuart. [Marquis of Bute, Dumfries House. R. A. 1821]

*Full length; standing on seashore, Arran hills on horizon; black costume under tartan cloak lined with red; staff in hand; dark sky background*

*Painted about 1820*

*ENG. IN MEZ. BY WARD (private plate)*

**Byres, James**, of Tonley (1734-1817), antiquary and architect. An early friend and adviser of Raeburn's; author of "Hypogæi," published (1842) after his death. [Mr. D. Scott Moncreiff, Edinburgh. R. S. A. 1863; R. 1876; E. L. 1901. Raeburn sale, C. 1877]

*Bust; head turned to right; shaven face, white hair; dark clothes and background*

*30 x 25*

**Cadell, William**, of Banton. [Mr. H. M. Cadell]

*Painted 1810*

**Calderwood, Mrs.; Elizabeth** Young, wife of Thomas Durham Calderwood of Polton. [Sir Robert Dundas, Bart. R. 1876; E. L. 1901]

*Short half length; seated to left; white gown, yellow shawl over folded arms; background of landscape and sky under sunset light. 29 x 24*

**Cameron, Dr. George**, when a boy. [Mrs. Banks]

*To waist; face ¾ to right; dark-blue coat, yellow vest, white collar; dog's head in lower right corner; dark sky background. An early work*

**Cameron, Dr. George**. [Sir W. Mitchell Banks]

*Painted when a man*

**Campbell, General**, of Lochnell. [Duke of Argyll]

*Painted 1822*

**Campbell, Alexander**, of Hallyards (1758-1817), West India Merchant. [Mr. A. Campbell. G. P.]

*Head half to left and strongly lit from that side; shaven face, dark hair; dark background*

**Campbell, Alexander**, of Hillyards. [Mr. R. B. Don. Gr. G. 1895]

**Campbell, Mrs. Barbara**. Wife of Alexander Campbell, of Hillyards, and daughter of Campbell of Jura. [Mr. A. B. Don. Gr. G.]

**Campbell, Alexander**, of Hay Lodge. [Miss Campbell. G. P.]

**Campbell, Colonel Alexander**, of Possil. [Mrs. Atherton. G. P.; R. 1876]

**Campbell, Mrs., of Possil**. Harriet, daughter of Donald Maclachlan, of Castle Lachlan, and wife of Alexander Campbell, of Possil. [Mrs. Atherton. R. 1876]

*To below waist; a pretty young woman; figure and face half turned to left, head tilted slightly backward; hair gathered in curls at each side of brow; low-necked high-waisted gown, over which a sleeved cloak is worn*

**Campbell, Mr., of Park**. [Mrs. Atherton. R. 1876]

*30 x 25*

**Campbell, Mrs. Colin**, of Park. [Mrs. Atherton. R. 1876]

*Bust portrait; old lady in black bonnet and spotted shawl; face (shadowed by bonnet) and figure, full front, plain background*

**Campbell, Mrs., of Park**. [Mr. J. Staat Forbes]

**Campbell, Lord Frederick** (1736?-1816), brother of 4th Duke of Argyll. He was M.P. for Glasgow and for Argyllshire, and in 1768 was appointed Lord Clerk Register, founding the Register House, Edinburgh. [General Register House, Edinburgh. R. 1824 and 1876; S. N. P.]

*Full length; seated; black and gold robe; dark costume; red chair and curtain*  
*93 x 59*

- Campbell, Mrs. James:** Marion (1739-1815), daughter of John Muirhead of Croy Leckie and a cousin of James Watt. [Mr. Lionel B. C. L. Muirhead. E. L. 1901]  
*To waist; the splendid old head is enveloped in a high white mull which meets the white on the neck of her gown; red shawl round shoulders and over the folded arms; dark background. 30 x 25*
- Campbell, Sir John.** [Sir Arthur Halkett, Bart.]  
*Kilted; fresh complexion; powdered hair; dark blue coat, collar lined red; white neck-cloth*  
*Painted about 1795*
- Campbell, John, Sen., of Possil.** [Mrs. Atherton. R. 1876; E. L. 1901]  
*Bust; face slightly turned to right; tawny yellow wig; brown coat; plain background 30 x 25*
- Campbell, Mrs., wife of John Campbell, Sen.** [Mrs. Atherton. R. 1876; E. L. 1901]  
*To waist; head turned to left; white cap, ruff and neckerchief, black gown; hand seen 30 x 25*
- Campbell, John, of Clathick.** [Mr. Colquhoun. G. P.]
- Campbell, Mungo Nutter, of Ballimore (1790-1862).** [Mr. Campbell; G. P.]
- Campbell, Lady Hume and Child:** wife of the 6th Bart., and her son, afterwards Sir Hugh Hume Campbell, Bart., of Marchmont. [N. G. S. bequeathed by Sir H. Hume Campbell, Bart. R. 1876]  
*Full length; lady in white seated to right with her half-naked child perched on her knee, yellow shawl; crimson curtain looped up on left to show landscape. 79 x 60*
- Campbell, Mrs., of Ballimore (1735-1810), née Christina Lamond Drummond.** [N. G. S.]  
*Three-quarter length; an old lady seated to right in green garden seat; white dress, grey cloak, black shoulder cape; foliage background*  
*Painted about 1795. 50 x 40*
- Campbell, Miss Margaret, see Countess of Wemyss**
- Campbell, Mrs. Louise.** [Sheriff A. E. Mackay. G. G.]
- Campbell, Mrs.** [C. 13, 7, 1901]  
*White cap and fur muff; grey cloak with fur collar and sleeves. 29 x 24*
- Campbell, Mrs.** [Mr. Byres, Pittsburg]
- Campbell, the Father of the late Robert N., of Kailzie.** [Mrs. Atherton. R. 1876]  
*30 x 25*
- Carmichael, Sir John Gibson, Bart., 6th baronet of Skirling.** [Sir T. D. Gibson Carmichael, Bart. E. L. 1901]  
*Three-quarter length; standing, figure half turned to left; dark green coat, grey breeches, one hand gloved; sky background*  
*Painted about 1800. 48½ x 39*  
*Replica in same possession*
- Carmichael, Sir Thomas Gibson, Bart., 7th baronet of Skirling.** [Sir T. D. Gibson Carmichael, Bart.]  
*Bust; fair hair, blue eyes; dark grey coat, white vest; dark background. 30 x 25*
- Carmichael, Lady, née Janet Maitland Dundas, wife of Sir Thomas.** [Sir T. D. Gibson Carmichael, Bart. E. L. 1901]  
*Head and shoulders; figure to left, face almost front; red shawl over white gown; plain background. 30 x 25*
- Carmichael, Miss Eleanor Margaret Gibson, daughter of Sir John. Married (1828) Mr. Begbie.** [Sir T. D. Gibson Carmichael, Bart.]  
*Full length of a child standing in middle of canvas carrying a big black and white dog; white dress; background of foliage and sky. 46½ x 31*  
*Replica in same possession. 29 x 25*
- Carnegie, David.** [Mr. James Carnegie. R. 1876]
- Carnegie, Lady, née Agnes Murray Elliot (1763-1860).** [Earl of Southesk, Kinnaird Castle]  
*Full length; white robed figure standing beside a tree to right; lower part of picture in shadow; cloudy sunset sky to left*  
*Painted in the nineties. 96 x 60*
- Carnegie, Agnes, Lady.** [Sir Andrew N. Agnew, Bart., M. P.]  
*Three-quarter length; standing, arms tightly crossed; nearly full face; high-waisted black gown, white ruff and turban*  
*Painted, probably, about 1810. 50 x 40*
- Cathcart, Robert, (1773-1812) W. S., of Drum.** [Mr. H. Hirsch. R. 1876; Paris (British Pavilion) 1900]  
*Three-quarter length; seated; crimson curtain background*  
*Painted in 1812-13*  
*ENG. IN MEZZ. BY TURNER*
- Cathcart, Master, and dog.** [Messrs. T. Agnew and Sons]
- Cay, Robert Hodshon, of North Charlton, Judge of the Admiralty Court.** [Mrs. Cay. R. S. A. 1863; and R. 1876]  
*Painted about 1810*
- Cay, Mrs. John, of North Charlton, Mother of Judge Cay.** [Mrs. Cay. R. 1876]  
*Painted before 1810*
- Chalmers, George, of Pittencrieff.** [Dunfermline Town Council. R. 1876]  
*Full length; seated in black chair to right; face turned to left; brown clothes; white stockings; curtain to right, with view of church or castle to left*  
*Painted 1776*
- Chantrey, Sir F. L., R. A.** [R. A. 1819]  
*ENG. IN STIPPLE BY J. THOMSON (1820)*
- Charteris, Mr., and Lord Elcho.** (See Elcho)
- Children and Lady.** [C. 1877, Raeburn family sale. R. 1876]  
*Children painted by Raeburn, Lady by (Sir) J. Watson Gordon*
- Cleghorn, Robert, M.D. (d. 1821).** [Glasgow Royal Asylum. G. P.]  
*Head and figure slightly to left; plain background*
- Cleghorn, Dr.** [Mr. R. Mann. G. I. 1901]  
*Bust; figure turned to left; bald, white side whiskers; black costume*
- Cleghorn, Miss.** [Mr. R. Bennett. Guildhall 1892]
- Clerk, John.** See Lord Eldin
- Clerk, John (1736?-1812), of Eldin.** Antiquary and etcher; inventor of a development in naval tactics. [Sir G. D. Clark, Bart. R. 1824; R. 1876]  
*Bust; the very characteristic head turned slightly to left and lit from right, the shoulders almost front; black coat and vest, white neck-cloth; plain dark background*  
*LITHOGRAPH in Bannatyne Club issue of his etchings*
- Clerk, Sir John, Bart., and Lady Clerk of Penicuik.** Fifth Bart., married to Rosemary Dacre of Kirkington, Cumberland. [Sir George Douglas Clerk, Bart. R. 1876]  
*Double three-quarter length; oblong; standing together in a landscape; the lady, bare-headed, in white; the man, with a broad-brimmed hat, in dark coat and light breeches*  
*Painted about 1790*
- Clunies, Major, with a horse.** [R. 1824]
- Cochrane, Mrs.** [Miss Cochrane. R. S. A. 1863]  
*Miniature*
- Cockburn, Henry, Lord Cockburn (1779-1854).** Judge of the Court of Session; a contributor to the *Edinburgh Review*, and author of very entertaining "Memorials" of his times. [Raeburn sale, C. 1877 (Thorn). R. 1824; R. S. A. 1863 G. P.; A. T.; R. 1876]  
*ENG. IN LINE BY BELL. Head size*



MRS. HAMILTON OF KAMES

*National Gallery of Scotland*









Colquhoun, Archibald Campbell, of Claythorn, Killermont and Gar-scadden, Sheriff of Perthshire. [Mr. Colquhoun. G. P.]

*In advocate's wig, gown, and bands; face nearly front, lit from left*

Colt, Robert, of Auldham, M.P., and Lady. Robert Colt (1756-1797) married, 1778, Grace, daughter of Lord President Dundas of Arniston. [Captain Colt. R. 1876]

Colville, General the Hon. Lord, G.C.B. (?)

ENG. IN MEZZ. (Head size) BY PAYNE

Compton, Earl, afterwards Marquis of Northampton. [Marquis of Northampton, K.G. R. A. 1821]

*Three-quarter length; standing. 50 x 39*

Compton, Lady: afterwards Marchioness of Northampton; eldest daughter of General Clephane; a friend of Sir Walter Scott. [Marquis of Northampton, K.G.]

*Replica in the possession of Lord Alwyne, Compton, M.P.*

*Three-quarter length; seated, playing a harp.*

*Painted, probably, about 1815. 50 x 40.*

Constable, Archibald (1775-1827), publisher. [Mr. A. Constable. R. 1823 and 1876; R. S. A. 1863; S. N. P.]

*Three-quarter length; standing, to left; right hand on green table to left, green coat; crimson curtain in background.*

ENG. IN MEZZ. BY PAYNE. 49½ x 30½

Constable, Archibald. [Messrs. T. and A. Constable]

*Bust portrait; a sketch by Raeburn completed by another hand at a later date*

"Contemplation." — Mrs. Johnstone. [Ex Raeburn family. R. 1876; C. 1877 (Hall)]

Cowley, J. Esq. [R. A. 1816]

Craig, Sir James Gibson, Bart. (1765-1850), W. S. A prominent Liberal. [Sir James H. Gibson Craig, Bart. R. 1876]

ENG. IN LINE BY R. BELL

Craig, Sir William Gibson, Bart. (1797-1878), M.P. A Lord of the Treasury; Lord Clerk Register and Keeper of the Signet. [Sir James H. Gibson Craig, Bart. R. 1876]

*Painted about 1818*

Craig, Lady Gibson. [Sir James H. Gibson Craig, Bart. R. S. A. 1863; R. 1876]

Craig, Mrs. [Rev. John Weir. R. 1876; Gr. G.]

Craig, William, Lord Craig (1745-1813). Senator of the College of Justice from 1792 until his death. [Parliament House, Edinburgh; bequeathed by Mr. A. H. Wilson. R. 1876]

*To waist; seated to left; hands resting on arms of chair; dark costume; dark brown background*

*Painted about 1810. 34 x 25½*

Crawford, Mr., merchant in Glasgow. [Mr. A. W. Inglis. R. 1876]

*Bust; face, half, and figure, almost whole, to left; bald; wears spectacles; brown coat; plain background*

Crawford, Captain James Coutts, R. N. [Mr. J. C. Crawford. R. S. A. 1880]

Creech, William (1745-1815), publisher and Lord Provost of Edinburgh; for some time an intimate of Burns, and publisher of the "Edinburgh" edition of his poems. [Dr. Miller]

*Painted 1806*

ENG. IN LINE BY W. & D. LIZARS as frontispiece for Creech's "Edinburgh Fugitive Pieces" (1815)

Creech, William (Burns's "Sweet Willie"). [Rev. R. B. Watson. Gr. G.]

Crichton, Lady Elizabeth Penelope. (See Countess of Dumfries)

Cruikshank, Mr., of Langley Park. [Messrs. Forbes and Paterson ex family]

*Three-quarter length; seated to left, front face, knees crossed; black coat, buff knee breeches; yellow top-boots; greenish background. 50 x 40*

Cruikshank, Mrs., wife of Mr. Cruikshank of Langley Park. [Mr. A. Sanderson, ex family. E. L. 1901]

*Three-quarter length; seated towards centre; dark grey cloak over white gown, bonnet in right hand; cap on head; grey background 49 x 39*

Cuming, Mrs. [R. 1824]

Cumming, Miss. [Mr. Callander]

*Full length; an old lady, standing; plain background, with vase of flowers at one side*

Cuninghame, Fairlie, of Fairlie and Robertland. [Mr. J. C. Cuninghame]

*Half length*

Cuninghame, John, of Craighends. [Mr. J. C. Cuninghame]

*Full length*

Cunningham, Alexander. The friend and correspondent of Burns. [Mr. J. H. Cunningham. Gr. G.]

Dalrymple, Lady, wife of Lord Hailes and daughter of Sir James Ferguson, Bart. [Sir Charles Dalrymple, Bart., M.P. Gr. G.]

*To waist; figure and face slightly to right; white cap, black gown; plain background 30 x 25*

Dalrymple, Elizabeth, daughter of General Dalrymple-Horne - Elphinstone; married George Leith, of Overhall. [Sir G. H. Dalrymple-Horne-Elphinstone, Bart. Aberdeen Portrait Exhibition, 1859]

Dalzel, Andrew (1742-1806), Professor of Greek in Edinburgh University. [S. N. P. G. ex. Raeburn family and Gibson Craig collections. R. 1876; C. 1877; C. 1887]

*Three-quarter length; seated to right in red chair; black dress and gown; book on green table to left; plain background. 49½ x 39*

ENG. IN LINE BY R. C. BELL (1802)

Davidson, Rev. Thomas (1746-1827), of Muirhouse, D.D. [Mr. Davidson. R. 1876]

Deuchar, David (1745-1808), seal-engraver and etcher; Raeburn's earliest instructor in art. [Mr. Patrick B. Deuchar. R. 1876]

*Miniature. Head and shoulders slightly turned to right; very pale flesh colour; light grey coat, pale yellow vest; greyish brown background. Oval. 2½ x 1½*

Dickie, William, first secretary of the Caledonian Insurance Coy., of which Raeburn was a director. [Caledonian Insurance Coy.]

*Bust; almost full front; bald forehead; plain background*

*Posthumous portrait painted in 1819 from an existing portrait*

Dickson, Rev. Robert, D.D., minister of South Leith. Died 1824, aged 66. [Kirk Session of South Leith. R. 1876]

ENG. IN MEZZ. BY CHARLES TURNER

Dougal, of Castle Semple, in uniform with dog. [Miss Raeburn]

Douglas, Lord. [Earl of Home. R. A. 1822]

*Full length; seated to left; dark coat and breeches; cap on head; park landscape and castle to left, curtain to right*

Douglas, Rev. Robert, D.D., minister of Galashiels. Died in 1820 in his 74th year. [Mr. R. D. Thomson. R. 1876]

*Painted 1813*

Douglas, Mrs., of Brighton (née Elizabeth Graham of Fintry.) [Mrs. Cox]

Drummond, General, of Machanay. [Mr. J. Buchanan Baillie Hamilton. R. 1876]

*Painted before 1817*

Drummond, Harley. [Mr. Macknight Crawford. R. 1876]

Drummond, Henry, Home, 7th Laird of Blair Drummond. [Colonel Home Drummond]

*Three-quarter length; Oxford gown and hood. 50 x 39*

Drummond, Mrs. Home, of Blair Drummond. [Colonel Home Drummond. E. L. 1901]

*Half-length; seated to right, crimson cap on head; dark sky background. The grey shawl over shoulders and arms is an addition by another hand. 34 x 37*

*Painted 1816*

Drummond, Captain J., R. N. [Sir James H. Drummond, Bart. R. 1876]

Drummond, Lady, of Hawthornden, *née* Mary Ogilvie, wife of Sir John Forbes-Drummond, Bart. [Sir James H. Drummond, Bart. R. 1876]

*Half-length; standing; in white dress and blue cloak, hat in right hand*

Dudgeon. Portrait of a Lady—a member of the Dudgeon family. [National Gallery]

*Full length; standing, leaning against a pedestal; white dress, orange shawl, broad-brimmed straw hat, young trees in background. 93½ x 59*

Duff, Mrs. Patrick

*Three-quarter length; seated to left; white gown, pink sash, powdered hair with pearls; foliage to left, landscape to right in background*

Duff, Captain

ENG. IN MEZZ. BY DAWE

Dumfries, Patrick, 5th Earl of, and Flora, Countess of Loudon. Lady Loudon was a ward of Lord Dumfries. [Marquis of Bute, Dumfries House. R. 1876]

*Full length; Lord Dumfries in dark blue costume, seated on garden bench; Lady Loudon (a little girl) in white, holding one of his hands and caressing her dog 'Lion'; trees in background; strong contrast of light and shade. 95 x 59*

*Painted 1793*

Dumfries, Countess of, and Lady Elizabeth Penelope Crichton. Margaret, daughter of Ronald Craufurd, of Restalrig, married Patrick, 5th Earl of Dumfries, in 1771; Lady Elizabeth, her daughter, married (Oct. 1792) John Viscount Mountstuart, and their eldest son became 2nd Marquis of Bute and 6th Earl of Dumfries. [Marquis of Bute, Dumfries House. R. 1876; G. I. 1888; E. L. 1901]

*Double full length; both in white, standing in landscape, the elder lady to the left. 94½ x 58½*

*Painted 1793*

Dunbar, Sir Archibald. [Sir Archibald Dunbar, Bart. G. I. 1901]

*Head and shoulders, turned to right; dark coat, yellow waistcoat, white neckcloth; plain background*

Duncan, Alexander. [R. 1824]

Duncan, A., Sen., M.D. (1744–1828), Professor of Medicine, Edinburgh University; Physician to the King and Prince Regent. [Royal Medical Society, Edinburgh. S. N. P.]

*Full length; standing to right; shaven face; black dress, table to right. 93½ x 58½*

Duncan, Andrew, Sen., M.D. [Royal College of Physicians, Edinburgh. [R. S. A. 1863; R. 1876]

*Painted about 1819*

Duncan, Admiral Viscount (1731–1804). Adam Duncan, 2nd son of the Laird of Lundie, entered the Navy when thirteen and was gazetted Admiral in 1795. Two years later he won a brilliant victory over the Dutch fleet off Camperdown and was raised to the Peerage. [Incorporation of Shipmasters, Trinity House, Leith. R. S. A. 1863; R. 1876]

*Full length, in uniform; standing beside a table, his fingers resting on a chart*

*Painted for the Incorporation in 1798*

Dundas, Colonel; afterwards 1st Earl of Zetland. [Marquess of Zetland, K. T.]

Dundas, Sir David, K.C.B. (1735–1820), Commander-in-Chief. [Sir Robert Dundas, Bart. E. E. 1815; S. N. P.]

*Bust; to right, front face; scarlet laced coat, crimson sash. 29½ x 24½*

*Painted 1809*

Dundas, Henry. (See 1st Viscount Melville)

Dundas, Mrs. Philip, *née* Margaret Wedderburn. [Sir David Wedderburn. R. S. A. 1863]

Dundas, 2nd Lord President (1713–1787); Robert, son of the 1st Lord President Dundas; he sat in the House of Commons for Mid-Lothian, and was successively Solicitor-General, Dean of Faculty, and Lord Advocate, while in 1760 he was appointed Lord President. [Sir Robert Dundas, Bart. N. P. 1868; R. 1876]

*Three-quarter length; seated to left; robes of red and black; green chair, brown curtain*

*Painted 1787*

ENG. IN LINE BY W. SHARP (1798)

*Copy of this portrait in Parliament House, Edinburgh. 49 x 40*

Dundas, 2nd Lord President. [Mrs. Hamilton Ogilvy, Biel]

*Head and shoulders; otherwise almost similar to above. 24½ x 24½*

Dundas, Mrs., wife of 1st Lord President Dundas. [Lord Melville. Gr. G.]

*Three-quarter length of old lady; head in three quarter to right; right hand rests on brown table in front to left, left lying on lap; black dress and white apron, white cap, crimson curtain and brown wall behind*

Dundas, Chief Baron, Robert Dundas of Arniston (1758–1819), Solicitor-General; 1784 Lord Advocate 1789; Chief Baron of Court of Exchequer in Scotland. [Sir Robert Dundas, Bart. R. 1876]

*In dark costume; head comes against a dark crimson curtain*

*Painted 1795. See receipt for payment in "Arniston Memoirs"*

Dundas, General. [Sir T. D. Gibson Carmichael, Bart.]

*Head and shoulders; face half to right; uniform. 30 x 25*

Dundas, Lady Eleanor. [Sir T. D. Gibson Carmichael, Bart.]

*Head and shoulders; middle aged; black dress, white fichu; arms swathed in black shawl. 30 x 25*

Dundas, Mrs., of Arniston. [Sir Robert Dundas, Bart. R. 1876]

*Half length; face half to left; leaning forward, book in hand; low-necked white gown; landscape with trees in background*

Dundas, Mrs., of Dundas. (See Christian Stirling)

Dunlop, John, author of "Here's to the year that's awa." Merchant and Lord Provost of Glasgow. [Misses Donald. G. P. 1868]

*Head to right and lit strongly from left top; white cravat, dark coat*

Dunsinnan, Lord; Sir William Nairne (1731?–1811), Lord of Session from 1786 to 1809. [Parliament House, Edinburgh. Presented by Mr. William Nairne of Dunsinnan]

*Three-quarter length; seated; face turned slightly to left; scarlet and white robes, bands and wig; arms resting on arms of red chair; background of crimson curtain. 49 x 38½*

Durham, Mrs.; Elizabeth Sheldon, wife of General Durham of Largo. [Sir Robert Dundas, Bart. R. 1876]

*Short half length; standing; white gown, plain background. 34½ x 27*

Dyce, Rev. Alexander. [Dyce Room Victoria and Albert Museum]

*As a boy*

Edgar, Alexander, of Auchingrammont and of Wedderly in Jamaica. Died 1820. [Mr. A. J. Forbes Leith. R. 1876; C. 15, 7, 1901]

*Grey hair, fresh complexion; blue coat, white stock. 29 x 23*



A BOY AND RABBIT

*Royal Academy, London*













UNNAMED PORTRAIT

*Mr. Schwabacher*





# PORTRAITS

101

- Edgar, Handsyde, M.D., F.R.S.E., son of Alexander Edgar of Auchingrammont. Died 1810. [Mr. H. Roberts. R. 1876]
- Edgar, James, of Auchingrammont. Died 1813. [Messrs. T. Agnew and Sons. R. 1876]
- Edgar, James, infant son of James Edgar of Auchingrammont. Died in 1794. [Mr. C. A. Barton. R. 1876]
- Edgar, Mr. [Lent by Raeburn Family. R. 1876]
- Edgar, Miss. [Mr. T. Baring]
- Edmonstone, M. K. (See Mrs. Buchanan)
- Eglinton, Archibald, 13th Earl of [Earl of Eglinton. R. A. 1818]  
*Painted when Lord Montgomery. Full length 81 x 60*
- Elcho, Lord, and Mr. Charteris. [Earl of Wemyss. E. E. 1813; E. L. 1883]  
*Double, full length; standing together, dark costumes, with guns, foliage background*
- Elder, Thomas (1737-1799), of For-neth; Lord Provost of Edinburgh and Postmaster-General for Scotland. [Mr. George Bayley. R. 1876; S. N. P.]  
*Three-quarter length; seated to left; white wig; red and white robes; red chair; table to left. 49 x 39*
- Elder, Lord Provost. [Edinburgh University]  
*Three-quarter length; seated; robes and chain of office; on table to left a plan of Edin. University; curtain background. Painted for Edin. University, 1798. ENG. IN MEZZ. BY R. EARL OM*
- Eldin, Lord; John Clerk (1757-1832), a celebrated Advocate, raised to the Bench as Lord Eldin, was an early friend of Raeburn's. His father originated improved naval tactics. [Sir George Douglas Clerk, Bart. R. 1876]  
*Three-quarter length; a young man in advocate's wig and gown; calf-bound books on table beside him. Painted about 1787*
- Eldin, Lord. [Sir James H. Gibson Craig, Bart., to whose grandfather Lord Eldin bequeathed it. R. S. A. 1863; R. 1876; R. A. 1877]  
*Three-quarter length, seated, in dark costume, with left hand holding book on table to right, the face looking out of picture; spectacles in right hand, papers and a statuette on table. 50 x 40. ENG. IN MEZZ. BY C. TURNER*
- Elliot, William, Major 1st Madras Cavalry, eldest son of Cornelius Elliot of Wolfelee. Died in India 1805. [R. 1876]
- Elliot, Cornelius, of Wolfelee. [R. 1876]
- Elliot, Mrs. (Miss Margaret Rannie), wife of Cornelius Elliot of Wolfelee. Died 1796. [R. 1876]
- Erskine, Hon. Henry (1746-1817), celebrated Advocate and wit; son of the Earl of Buchan; M.P. for Dumfries Burghs; Lord Advocate and Dean of Faculty; leader of the Whig party in Scotland. [Sir James Wolfe Murray. S. N. P.]  
*Nearly full length; seated, turned towards left; arms folded; black dress, red chair and curtain, landscape to left. Painted about 1805. 49 x 39. ENG. IN MEZZ. BY JAMES WARD*
- Erskine, Hon. Henry. [Misses Fullarton. S. N. P.]  
*Same as above but bust only. Painted about 1805. 29½ x 24½. 48 x 38*
- Erskine, Hon. Henry. [Mr. Campbell Munro. Gr. G.]
- Erskine, Hon. Henry. [Mrs. Wilbraham Tollemache. R. A. 1873]
- Erskine, James, of Cardross. [Mr. W. J. Hay, Duns Castle. E. L. 1883]
- Erskine, James, of Cardross. [Mr. J. E. Erskine. Gr. G.]
- Erskine, Rev. John, D.D., of Carnock; minister of Old Greyfriars. Died 1803 in his 82nd year. He was a leader of the Evangelical Party. [Mr. Burnett. R. 1876]  
*Bust, face slightly turned to right; gown and bands; plain background. ENG. IN MEZZ. BY G. DAWE (1804)*
- Erskine, Hon. Mrs., daughter of George Mackay, granddaughter of 3rd Lord Reay, and wife of Rev. John Erskine, D.D., of Carnock. [Mr. Burnett of Kemnay. R. 1876]
- Erskine, Lady Christian. [Mr. J. E. Erskine. Gr. G.]
- Erskine, Anne. (See Mrs. Wauchope)
- Erskine, William. (See Lord Kin-nedder)
- Erskine, Colonel  
*ENG. IN MEZZ. (HEAD SIZE) BY DAWE*
- Eskgrove, Lord; Sir David Rae, Bart. (1724-1804), Lord-Justice Clerk; passed Advocate 1751; raised to the bench 1782. [Parliament House, Edinburgh. Presented by his granddaughter, Eliza Colt Rae]  
*Short half length, figure about centre and turned slightly to right; hands hanging over arms of chair, white and scarlet gown, bands and wig; crimson curtain over top of chair 35 x 27½*
- Farquhar, Sir Walter. [R. A. 1798]  
*ENG. IN LINE (HALF LENGTH) BY W. SHARPE (1797)*
- Farquharson, Archibald, of Finzean. [Dr. Farquharson, M.P. Gr. G.]
- Fergusson, Sir Adam, of Kilkerran. [Sir James Fergusson, Bart., M.P. E. L. 1883]  
*Three-quarter length; seated to left; plum-coloured coat and black breeches and stockings; hands clasped; table with papers to right; plain background*
- Ferguson, Professor Adam, LL.D. (1724-1816), entered the Army as a Chaplain and served in Flanders; appointed Professor of Natural Philosophy in Edinburgh University in 1759, he was transferred to the Chair of Moral Philosophy five years later; wrote a "History of the Roman Republic." [University of Edinburgh. N. P. 1867]  
*Three-quarter length, seated in red arm chair, beside table to left, black costume, crimson curtain background. 49½ x 39*
- Ferguson, Adam, LL.D. [Mrs. Ferguson. R. 1876; S. N. P.]  
*Three-quarter length; seated to left; hands on arms of red chair; black dress; books on green table to left. 49½ x 39½*
- Ferguson, Hugh Munro, of Raith. [Mr. R. C. Munro Ferguson, M.P. Gr. G.]
- Ferguson, General Sir Ronald, G.C.B. (1773-1841). Served in India, the Cape and Spain with distinction; M.P. from 1806 to his death. [Mr. R. C. Munro Ferguson, M.P.]  
*Full length; grey coat, yellow breeches, top boots; standing to left with gun; brown and white setter in front; low-toned landscape background with tree behind figure. Painted about 1792. 95 x 59*
- Ferguson, Sir Ronald, G.C.B. [Mr. R. C. Munro Ferguson, M.P. Gr. G.]  
*Full length; standing beside dark grey horse; hat in hand; grey coat, red waistcoat; tree to right; landscape and sky background. Painted 1795*
- Ferguson, Sir Ronald and Robert. [Mr. R. C. Munro Ferguson, M.P., Gr. G. E. L. 1901]  
*Oblong canvas; figures half length; Sir R. to left in grey about to shoot an arrow; brother in brown coat and grey breeches; grey sky background. Probably painted about 1790. 48½ x 39*
- Ferguson, Robert (1770-1840), of Raith, M.P. [Mr. R. C. Munro Ferguson, M.P. R. 1824; E. L. 1901]  
*Three-quarter length; seated to right; fur trimmed black coat; dark background. Painted about 1822-1823. 50 x 39½. See also under Sir Ronald Ferguson*



**Ferguson, William, of Raith, and 3rd son.** Brother of the witty Miss Berrys, he succeeded to the Raith estates and took the name of Ferguson. [Mr. R. C. Monro Ferguson, M.P.]

*Three-quarter length; man in grey coat and yellow and red vest; boy in brown*

**Ferguson, Mrs., of Raith, and her two children, Ronald and Beatrice.** [Mr. R. C. Monro Ferguson, M.P. R. 1876]

*Full length; lady, in white, seated to right; girl in white beside her; boy in brown suit, holding black dog with handkerchief; brown foliage to left; sky and landscape to right*

*Painted about 1781. 95 x 59*

**Ferguson, William of Kilrie, 3rd son of William Ferguson of Raith.** He owned the estate of Kilrie and lived at Balsusney House, Kirkcaldy. [Mr. R. C. Monro Ferguson, M.P. R. 1876; Gr. G.; G. I. 1901]

*Bust, within painted oval; black jacket, yellow vest, loose white shirt; brown hair; face much in shadow, lit from left and turned towards right; plain background*

*Painted probably before 1790. 29½ x 24*

**Fettes, Sir William, Bart. (1750-1836), merchant and Lord Provost of Edinburgh; founder, by bequest, of Fettes College.** [Trustees of Fettes College. R. 1876]

**Fettes, William (1787-1815), only son of Sir William Fettes, Bart.** [Trustees of Fettes College, Edinburgh. R. 1876]

*To waist; as a very young man*

**Fife, Alexander, Earl. [Duke of Fife, K.T., Duff House]**

*Seated in red chair, front face*

**Fife, James, 4th Earl. [Duke of Fife, K.T., Duff House. R. A. 1815]**

*Full length; in uniform*

**Finlay, Mrs. Alexander (Justine Camilla Wynne), of Glencorse.** [Mrs. Glassford Bell. R. 1876]

*Full length; white dress, yellow cloak; standing leaning on parapet at foot of stone stair; dog jumping on her to left; foliage above wall to right*

**Forbes, James, of Seaton. [Trustees of nephews of Miss Hay. Gr. G.]**

**Forbes, John Stuart (1804-1866) (afterwards 8th Baronet), 3rd son of Sir William Forbes, 7th Bart. [Hon. C. F. Trefusis. R. 1876]**

*Full length; a boy with a Danish hound*  
*Painted about 1808. 54 x 44*

**Forbes, Sir William (1739-1806), 6th Bart., of Pitsligo; banker in Edinburgh; author of a "Life of Beattie."** [Hon. C. F. Trefusis. R. 1876]

*Half length*

*Painted, probably, about 1805. 33 x 24*

**Forbes, Sir William, 6th Bart., of Pitsligo.** [Mrs. Mackenzie. R. 1876]

*Bust portrait*

**Forbes, Sir William, Bart. (7th), of Pitsligo; a friend of Sir Walter Scott; married Williamina, only child and heiress of Sir John Stuart, Bart., of Fettercairn.** [Mrs. Mackenzie. R. 1876]

*Three-quarter length; unfinished; in course of painting at Raeburn's death*

**Forbes, William (1802-1826), eldest son of Sir W. Forbes, 7th Baronet.** [Hon. C. F. Trefusis. R. 1876]

*Full length; a boy, seated with a collie dog*

*Painted about 1808. 51 x 44*

**Forbes, Lady. [Lord Sempill. Gr. G.]**

**Forbes, Miss. [Mr. F. Fleischmann]**  
*To waist; powdered hair, white dress, dark ash, Forbes (?) tartan shawl. 29 x 23½*

**Fox, Charles James (1749-1806), statesman and orator; son of Lord Holland; a great Whig leader and Foreign Secretary in three governments.** [Mr. R. A. Oswald]

*Three-quarter length; standing, face front; blue coat with brass buttons, buff waistcoat*

**Fraser, Lieut.-Col. Mackenzie, of Castle Fraser.** [Colonel Mackenzie Fraser. Gr. G.]

**Fraser, Lieut.-General Alexander Mackenzie, of Castle Fraser.** [Mrs. Mackenzie. R. 1876]

*Three-quarter length; unfinished*

**Fraser, Alexander Charles, Jr., of Reelig (1789-1816).** [Mr. A. Hirsch. Ex. Fraser Collection. C. 10, 7, 97]

*Head and shoulders; full face, body to right; tartan jacket, shirt frill open, plain background*

*Painted 1803. 30 x 25*

**Fraser, Edward S., of Reelig (1751-1835).** [Ex. Fraser Collection. C. 10, 7, 97]

*Bust, head slightly to left; dark blue coat with brass buttons*

*Painted 1800. 30 x 25*

**Fraser, E. S. (1786-1813).** [Ex. Fraser Collection. C. 10, 7, 97]

*Head and shoulders; face to left; tartan coat, white vest*

*Painted 1803. 30 x 25*

**Fraser, Miss Eliza, of Castle Fraser.** [Colonel Mackenzie Fraser. Gr. G.]

**Fraser, George John, of Reelig (1800-1842).** [Ex. Fraser Collection. C. 10, 7, 97]

*Bust; full face, body to right; brown costume, loose white shirt frill*  
*Painted 1815. 30 x 25*

**Fraser, James Baillie (1783-1856).** [Ex. Fraser Collection. C. 10, 7, 97]

*Bust; head to left; white stock, claret coloured coat, yellow waistcoat*  
*Painted 1809. 30 x 25*

**Fraser, Jane A. C., of Reelig (1797-1880).** [Mr. W. Beattie, ex Fraser Collection. C. 10, 7, 97. Glasgow Institute; E. L. 1901]

*Bust; full face; curls on brow; purple dress, loose white collar*  
*Painted 1816. 30 x 25*

**Fraser, Jane Fraser Tytler, wife of James Baillie Fraser, and daughter of Lord Woodhouselee.** [Ex. Fraser Collection. C. 10, 7, 97]

*Head and shoulders; full face; dark red cloak, trimmed with fur, over low-necked white dress. 30 x 25*

**Fraser, William, Jr., of Reelig (1784-1835).** [Ex. Fraser Collection. C. 10, 7, 97]

*Bust; head to right; claret coat, white waistcoat and stock*  
*Painted 1801. 30 x 25*

**Fullarton, William, of Skeldon, Ayrshire, advocate.** [Miss Fullarton. R. 1876]

*Painted about 1805*

**Galloway, William, magistrate of Edinburgh and Treasurer of George Watson's Hospital.** [Merchant Coy., Edinburgh. R. 1876; R. S. A. 1880]

*Head and shoulders; half to left*

**Gardiner, Dr. [Miss Lee]**

*Miniature*

**Gellion, Charles F. [Messrs. Forbes and Paterson]**

*Bust; a young man, coat buttoned in front; face turned to left; high forehead, curly hair; plain background*

**Gevine, Mrs. [Dr. Farquharson, M.P. Gr. G.]**

**Gibb, Mr. [Trustees of Captain Robertson Reid Sale. C. 15, 6, 1901]**

*Pastel. 14 x 10*

**Gilchrist, Ebenezer, of Newtonaird, manager, British Linen Coy. Bank.** [Mr. John McCulloch. R. 1876]

**Gladstone, Thomas, grandfather of the Right Hon. W. E. Gladstone. Died 1809.** [Sir J. R. Gladstone, Bart. N. P. 1868; S. N. P.]

*Bust; to right, grey wig, black dress*  
*30 x 25*



MRS STEWART OF PHYSGILL.

*Mrs Robert J. Astor, Stewart*







Glenlee, Lord: Sir Thomas Miller (1717-1789), of Barskimming and Glenlee; Lord President of the Court of Session. [R. 1824]

ENG. IN MEZZ (FULL LENGTH) BY WALKER (PRIVATE PLATE)

Gordon, Alex., 4th Duke of (1743-1827). [Duke of Manchester. N. P. 1868]

To waist, looking to left; military uniform, esp in right hand. 36x28

Gordon, George, 5th, and last, Duke of (1770-1836), raised the 92nd Regiment, the Gordon Highlanders. General 1810; G.C.B. 1820; succeeded to Dukedom 1827. [Mr. A. W. Inglis. R. 1876; S. N. P.; Gr. G.; S. N. P. G.]

Head and shoulders; in uniform, sky background. 29½x24½

Gordon, George, 5th Duke of (1770-1836). [Miss Raeburn, lent to S. N. P. G.; S. N. P.]

Head only; to left, powdered hair, brown eyes. 12x11

Gordon, Jane, Duchess of (1749?-1812), daughter of Sir W. Maxwell of Monreith and wife of 4th Duke; a beauty, a wit and a social leader of her day. [Messrs. T. Agnew and Sons. C. 13, 7, 1901]

Bust; white dress with gold trimming; pearl necklace and gold chain with miniature 30x25

Gordon, John, of Aitkenhead. [Mr. Gordon. G. P.; R. 1876]

Gordon, Mrs., of Aitkenhead. [Mr. Gordon. R. 1876]

Gow, Neil (1727-1807), composer and fiddler. [S. N. P. G. A. T.; C. P.; R. 1876]

Nearly full length; seated playing violin, dark coat and vest, green and red tartan breeches and hose, plain background. Presented by Raeburn's son to Mr. Robert Salmond, it is the original of several replicas

Painted 1787. 48½x38½

ENG. IN MEZZ. BY W. SAY AND IN STIPPLE BY SCOTT

Gow, Neil. [County Hall, Perth]

Replica

Gow, Neil. [Duke of Atholl, K.T.]

Replica

Gow, Neil. [Hon. Mr. Gray, Kinfauns] 57x39

Gow, Niel. [Mrs. Mackenzie. S. N. P.]

Three-quarter length, seated to right, blue coat and vest, green and red tartan breeches, playing violin. This is the portrait that Raeburn presented to Gow. 48½x43½

Gow, Neil. [Earl of Rosebery, K.G., K.T., Dalmeny]

Three-quarter length; seated about centre of picture; right hand, holding highland bonnet, rests on top of staff and over it is his left, holding spectacles

Graeme, John, of Eskbank. [Mr. Maxtone Graham. R. 1876]

Kit-Cat portrait

Graeme, Mrs., née Mary Scott of Usan. [Mr. Maxtone Graham. R. 1876; Gr. G.]

Kit Cat portrait

Graham, John, of Gartin. [Mr. H. D. Erskine. Gr. G.]

Graham, Mrs., of Gartin. [Mr. H. D. Erskine. Gr. G.]

Graham, Right Hon. Sir James, Bart. [Sir Richard Graham, Bart.]

As a boy; three-quarter length, seated; to the left; blue coat, buff trousers, white-frilled shirt; landscape background.

Painted about 1800. 29½x24½

Graham, Robert Cunningham, of Gartmore (1730-1798), Lord Rector of Glasgow University. [Mr. Spens. G. P.]

Commenced by David Martin and finished by Raeburn

Face slightly to right, double chin, dark eyes; grey wig; painting with his left hand to bust of C. J. Fox

Grahame, Mrs., of Whitehill, née Helen Geddes. [Mr. Grahame. G. P.]

Grant, Alan, of the Indian Service. [Mr. Arthur Sanderson. Gr. G.]

Head and shoulders; face and figure slightly to left; powdered hair; dark coat, white shirt frill; plain background

Grant, Sir James, 23rd Laird of Grant. [Countess Dowager of Seafield. G. I. 1901]

Head and shoulders; figure front, head half to left; dark brown coat; crimson curlain. 30x25

Grant, Sir John Peter, of Rothiemurchus, Bart., M.P.; occupied an important legal position in India. [Mr. J. P. Grant, ex Gibson Craig Collection. R. 1876]

Miniature. Blue coat with brass buttons, white waistcoat; powdered hair, pale background. On ivory

Grant, Sir J. P. [Mr. J. P. Grant, The Doune]

Three-quarter length, turned to right; blue coat, white waistcoat, powdered hair, dark background. Painted 1796

Grant, Lady. [Mr. J. P. Grant, The Doune]

Three-quarter length; to left; white dress, grey silver waistband, and ribbon at arms. Painted 1796

Grant, Mrs., of Kilgraston, daughter of Francis, Lord Gray. [The Hon. Mr. Stuart Gray]

Bust portrait. 30x21

Grant, Mrs., of Kilgraston. [Mr. E. Grant Fraser Tytler. Gr. G.]

Gray, Francis, Lord. [Hon. Mr. Stuart Gray, Kinfauns]

73x60

Gray, Francis, Lord. [Hon. Mr. Stuart Gray]

Painted 1786. 29x24

Gray, Hon. John. [Hon. Mr. Stuart Gray]

Bust portrait. 30x24

ENG. IN MEZZ. BY HODGETTS

Gray, John, Baron Gray

ENG. (FULL LENGTH) BY BOND. PRIVATE PLATE

Gray, John (1731-1811) of Newholm, Town Clerk of Edinburgh. [Major-General Cunningham (lent for many years to N. G. S.) R. 1876]

Three-quarter length; a portly old gentleman, snuff-box in hand; brown coat, white waistcoat, black knee-breeches; plain background with strip of landscape to left. 50x40 MEZZ. BY G. DAWE, 1806

Gray, Rev. John Hamilton, of Carn-tyne (1800-1867), clergyman and genealogist. [Mrs. Gray. G. P.]

When a boy

Gregory, James, M.D. (1753-1821), son of Prof. John Gregory; Professor of Theory of Physic, and of Practice of Physic, Edinburgh University. President R. Col. of Phyns; author of several medical works. [Mr. A. J. Forbes Leith. N. P. 1868; R. 1876; Gr. G.]

Three-quarter length; seated in armchair; black dress. 49x50 ENG. IN MEZZ. BY DAWE (1805)

Gregory, Prof. James. [Royal College of Physicians, Edinburgh]

Replica of above

Gregory, Mrs. (1770-1847), daughter of Donald Macleod, Sheriff of Ross-shire and wife of Professor James Gregory. [Mr. A. J. Forbes Leith. R. A. 1872; R. 1876; R. A. 1877; Gr. G.; British Pavilion, Paris 1900]

Three-quarter length; seated facing spectator, face to the right; white dress with green sash; white head-dress; plain background

Painted about 1796. 49x39

ENG. IN MEZZ. BY J. B. PRATT (1897)

Greig, Mrs. [R. 1824]

Griffith, Mr., M.P. [Baron Gustave de Rothschild, Paris]

34½x23½

Guthrie, John, of Carbeth (1768-1834), West India merchant. [Mr. Guthrie Smith. G. P.]

Head, slightly, and shoulders, half, to right; white collar and loose white cravat, striped vest; spectacles

Haddington, Countess of. [Dr. Paton. G. I. 1901]

Bust; in yellow low-necked dress, head three-quarters to left

Attributed to Raeburn



- Haig, James.** [C. 1, 7, 1899]
- Halkett, Mrs. Craigie.** [Mr. W. H. B. Sands. R. 1876]  
*To waist, old lady wearing white mob-cap and dark dress; head and figure slightly turned to left and lit from right*
- Hamilton, Douglas, 8th Duke of.** [Duke of Hamilton. S. N. P.]  
*To waist; to right; red coat and black collar; arms clasped. 29½ x 23½*
- Hamilton and Brandon, Duke of,** with his favourite Arabian horse. [Duke of Hamilton. R. 1824]
- Hamilton and Brandon, Duke of.** [Lord Rossmore]  
*Half length; to right; red coat, white ruffles; arms folded so as to conceal hands; wig. Painted about 1792. 29 x 25*
- Hamilton, William, 11th Duke of** (1811-1863). [Duke of Hamilton]  
*Full length; a brown-haired child in white frock and socks and red slippers; red covered book on ground lying face down; blue and white sky. Painted about 1813. Fixed in wall panelling*
- Hamilton, Elizabeth** (1758-1816), authoress of the "Cottagers of Glenburnie"  
ENG. IN MEZZ. BY MEYER
- Hamilton, James, Sen., M.D.** (1749-1835), physician to Royal Infirmary, Edinburgh; wrote on medical subjects. [Lord Moncreiff. R. 1876; S. N. P.; Gr. G.]  
*Bust, slightly to left; white hair, shaven face, black dress, white ruffles. 29½ x 24*  
ENG. IN MEZZ. BY C. TURNER
- Hamilton, James, M.D., Professor** of Midwifery, Edinburgh. [Mrs. Leatham. R. 1876]  
*Miniature*
- Hamilton, Lady Jane Montgomerie.** [Earl of Eglington]  
*Full length. 84 x 60*
- Hamilton, John, of Pencaitland** (1754-1804), 2nd son of W. Hamilton Nisbet, of Dirliton and Belhaven. [Sir Robert Dundas, Bart.]  
*Bust portrait, grey costume. 30 x 25*  
*Replica in the possession of Mrs. Hamilton Ogilvy. [Gr. G.]*
- Hamilton, Mrs. John, of Pencaitland;** daughter of 2nd Lord President Dundas. [Sir Robert Dundas, Bart. Gr. G.; E. L. 1901]  
*Bust; pearl necklace, brown hair, blue eyes, landscape background. 30 x 2½*
- Hamilton, General John, of Orbiston and Dalzell** (1742-1834). [Lord Hamilton of Dalzell. G. P.]  
*In uniform, wearing spectacles*
- Hamilton, John, of North Park** (1754-1829). [Mr. Hamilton. G. P.]
- Hamilton, Mrs., née Helen Bogle.** [Mr. Hamilton. G. P.]
- Hamilton, Mrs., of Kames, née** Harriet Wynne. [N. G. S. Ex Raeburn family. C. 1877]  
*Full length; standing towards right beside a tree; white gown, red shawl, landscape and sky to left. 94 x 60*
- Harrower, James, of Inzievar.** [Messrs. Forbes and Paterson]  
*To below waist; seated to right in arm-chair; hands clasped in front; head slightly turned to left, wig; curtain background with space of sky to left*
- Harrower, James, of Inzievar,** with his wife and son. [Mr. Macfarlane]  
*Three-quarter length group; upright; man to the right, in brown coat and white neck-cloth; lady in centre, white dress, grey hair; boy to left, book in hand; all seated on green garden seat; trees indicated behind. 48 x 38½*
- Harvey, John, of Castle Semple.** [Mr. J. W. Shand Harvey]  
*Full length; in dark costume; hat in hand; landscape background*
- Harvey, Colonel Lee, K. H. of the** Gordon Highlanders. [Mr. J. W. Shand Harvey. R. 1824; E. L. 1883]  
*Full length; standing; in uniform, highland bonnet and sword in hand; sky background*
- Harvey, Mrs. Lee, and daughter** [Mr. J. W. Shand Harvey. R. 1824; E. L. 1901]  
*Full length; lady in white seated on red sofa on which the child, also in white, stands behind her; crimson curtain, to right, and landscape background. Painted about 1823. 93 x 59*
- Hardwicke, Earl of.** [R. 1824]
- Hart, Mrs., daughter of Sir J.** Montgomery of Stanhope, Lord Chief Baron of Scotland; and wife of Major Hart, of Castlemilk, Dumfriesshire. [Major Hotchkis, Crookston by Paisley]  
*Full length; turned to her right; head inclined to the left; right arm on a pedestal. Painted about 1810. 94 x 59*
- Hastings, Warren.** [W. Russel executor's sale. C. 1884]
- Hay, Charles, of Newton.** (See Lord Newton)
- Hay, Sir James, 4th Bart., of Hays-**town. [Sir Duncan E. Hay, Bart. R. 1876]  
*Full length*  
ENG. IN MEZZ. BY HODGETTS  
*Painted about 1806*
- Hay, Sir James, Bart., of Haystown.** [Mrs. Mackenzie]  
*Bust*
- Hay, Sir John, of Haystown, Bart.** (1755-1830). [Sir Duncan Edwin Hay, Bart. R. A. 1821; Edin. Institution 1822; R. 1876]  
*Painted about 1818*
- Hay, John, Master of Trinity House.** [Trinity House, Leith (Incorporation of Shipmasters). R. 1876]  
*Head and shoulders*  
*Painted 1820*
- Hay, Captain Robert, of Spot.** [Mr. Arthur Sanderson. Gr. G.]  
*Full length; standing in centre leaning on muzzle of rifle resting on ground; scarlet coat, white pantaloons, black gaiters, cloudy sky background*
- Hay, Mrs., of Spot.** [Mr. Arthur Sanderson. E. L. 1901]  
*Three-quarter length; seated to left before brown foliage; lit from left; dark purple-brown dress and cloak with white lining. 49 x 40*
- Hepburn, Nellie.** [Earl of Haddington. Gr. G.]
- Hill, Dr. John, Professor of Humanity** in Edinburgh University, and his son. [Mr. Charles Cook. R. 1876]  
*Three-quarter length; seated to left with boy standing beside him*  
*Painted about 1801*
- Hill, Principal: George Hill** (1750-1819), Professor of Greek and afterwards Principal of St. Mary's College, St. Andrews. [Mr. Baillie. Sold at Fraser's, Inverness, 1900]
- Hill, Mrs., wife of Principal Hill** and daughter (Harriet) of Alexander Scott, Edinburgh. [Messrs. Wallis. Sold at Fraser's, Inverness, 1900]
- Home, George, of Braxton.** [Colonel Milne Home]  
*Bust portrait*
- Home, George H. M. B.** (See the sons of D. M. Binning)
- Home, Miss Jean.** [Colonel Milne Home]  
*Bust; dark background; white cap*
- Home, Rev. John** (1724-1808), entered the Church, but his tragedy, "Douglas," giving offence, he resigned his parish; wrote "A History of the Rebellion of 1745." [Ex Mrs. Admiral Ferguson. R. 1876; S. N. P. C. 25, 5, 95]  
*Three-quarter length; seated, to left; green coat, red chair and curtain. 34½ x 26½*  
ENG. IN LINE BY HAIG AND BY A. BIRRELL (1799)
- Home, Rev. John.** [N. P. G.]  
*To waist; figure slightly turned to right; ruddy dark coat, white cravat, plain background. 29 x 24*
- Home, Rev. John.** [Earl of Haddington. N. P. 1868; Gr. G.]  
*To waist; seated to right, right hand extended; landscape background. 36 x 28*
- Honyman, Sir William.** (See Lord Armadale)
- Honyman, Lady, daughter of Lord** Braxfield and wife of Lord Armadale. [Mrs. Dallas. R. 1876]  
*Painted about 1800*



ROBERT FERGUSON OF RAITH, M.P.

*Mr. R. C. Munro Ferguson, M.P.*







# PORTRAITS

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**Hope, Right Hon. Charles** (1763-1851), of Granton, Lord President of the Court of Session for thirty years from 1831; Lord Advocate; M.P. for Dumfries Burghs and for Edinburgh. [Earl of Hopetoun, K.T. Birmingham Portraits, 1900]

*Three-quarter length; seated to left, in robes, wig and bands; curtain, looped up towards right, in background. 50x40*

**Hope, Right. Hon. Charles.** [Mr. Adrian Hope. R. 1876]

*Three-quarter length, seated towards centre and turned slightly to left; hands, holding quill, lying on crossed knees, table with papers to left, plain background. 50x40*  
ENG. IN MEZZ. BY DAWE

**Hope, General Hon. Charles** (1768-1828), son of 2nd Earl of Hopetoun. [Earl of Hopetoun, K.T. R. 1876; Birmingham 1900]

*Bust; facing spectator; uniform, scarlet tunic, gold shoulder knot; black collar. 29x24*

**Hope, Lady Charlotte**, daughter of John, 2nd Earl of Hopetoun, and wife of Lord President Hope. [Mr. Adrian Hope. R. 1876]

*To waist; black dress, crimson cloak with fur edging; plain background. Painted about 1815*

**Hope, Hugh**, son of Sir Archibald Hope (1782-1822). [Sir Alexander Hope, Bart., Pinkie]

*Fair hair, blue eyes; dark brown coat, yellow vest, frilled shirt front. Painted about 1810*

**Hope, Thomas Charles** (1766-1844), celebrated chemist; Professor of Chemistry in Edinburgh University. [Mr. Hope. R. 1876]

*Three-quarter length; seated in red arm-chair, book in left hand; face nearly front; black clothes, grey background. 50x40*

ENG. IN MEZZ. BY T. HODGETTS  
*This plate was afterwards, by the addition of the badge of an order and other alterations, issued as a portrait of King George IV., whom Raeburn never painted*

**Hope, Major.** [Mr. Horsburgh. Gr. G.]

**Hope, Mrs.** [Mr. Henry Cook. Gr. G.]

*Half length; standing; black and yellow costume, brown tree background*

**Hopetoun, 2nd Earl of.** [Earl of Hopetoun, K.T.]

*Full length in peer's robes. Copied by Raeburn from an original by Allan Ramsay*

**Hopetoun, John, 4th Earl of** (1765-1823), G.C.B., General, raised to the Peerage of United Kingdom for his services during the Peninsular War. [County Hall, Linlithgow. R. 1876]

*Full length; in uniform; standing beside his horse, sky background. Painted 1817*  
ENG. IN MEZZO-STIPPLE BY WALKER

**Hopetoun, 4th Earl of.** [County Hall, Cupar]

*Replica of above. One of these pictures was in R. 1824 and E. E. 1821*

**Horner, Francis** (1778-1817), politician and financier. [N. P. G. N. P. 1868]

*Three-quarter length; seated to left at green-covered table, crimson curtain background. 51x40*

*Painted 1812*  
*Written behind canvas: "There are 3 copies of this picture but this is the original for which my brother sat, for my wife and myself—Leonard Horner"*  
ENG. IN MEZZ. BY REYNOLDS

**Horner, Francis.** [Speculative Society, Edinburgh. R. 1876]

*Replica of above painted for Society in 1817. 50x39½*

**Horner, Francis.** [Earl of Rosebery, K. G., K. T., Dalmeny]

*Replica of upper part of above*

**Horner, Francis.** [S. N. P. G., bequeathed by Lady Murray]

*Bust; face to right; black coat, white cravat, dark background. 30x24*

**Houston, Governor, Alexander, of Clerkington.** [Major Houston. R. 1876]

**Houston, Mrs., of Clerkington.** [Major Houston. R. 1876]

**Hume, David** (1756-1838), advocate, Professor of Scots Law in Edinburgh University; author of "Commentaries on Criminal Law of Scotland" (1797); appointed Baron of Exchequer, 1822. [Parliament House, Edinburgh. R. 1876]

*Three-quarter length; seated to right; head slightly to left; black costume, red chair, crimson curtain and grey wall background. 50x39*

*Painted 1822*

**Hume, Hon. David.** [Society of Writers to H. M. Signet. R. 1876; S. N. P.; Gr. G.]

*Replica of above*  
ENG. IN MEZZ. BY C. TURNER

**Hume, Joseph**, advocate, son of Baron Hume. [Lord Kingsburgh]

*Bust, a young man; face slightly to right; white ruff and neckcloth, sky background*

**Hunt, William, of Pittencrieff.** [Colonel Hunt. R. 1876]

*Full length; a young man seated in a landscape, with a dog. Painted 1810*

**Hunt, William.** [Mr. Macfarlane]

*Replica of above*

**Hunter, Andrew, D.D., of Barjarg.** Professor of Divinity, Edinburgh University, and minister of the Tron Church. Died 1806, aged 66. [Mrs. Hunter Arundel. R. 1876]

*Bust*  
ENG. IN MEZZ. BY DAWE AND HODGETTS

**Hunter, Mrs., of Burnside.** [Mrs. Cox]

**Huntly, Marquis of.** [R. A. 1820; R. 1824]

*"In the Highland garb and family tartan"*

**Hutton, James, M.D.** (1726-1797), studied medicine in Edinburgh and Leyden, but devoted himself to scientific study and became famous as a geologist, his greatest work being the "Theory of the Earth." [Sir George Warrender, Bart. R. 1876; S. N. P.]

*Three quarter length; seated; hands clasped in front; fossils and papers on green table to right; brown coat. 49½x44*  
*Painted for Mr. Davidson of Stewartfield*

**Inglis, Admiral Charles**, brother of Sir Patrick Inglis. [Sir J. D. Don Wauchope, Bart. R. 1876]

**Inglis, Rev. Harry.** [Mr. A. W. Inglis]

*Bust; head half to left; gown and hands; wig. Copy by Raeburn from portrait by unknown artist*

**Inglis, Henry David**, advocate and author

*To waist; head, slightly, and figure, half turned, to right*  
ENG. IN MEZZ. BY C. TURNER AND IN STIPPLE BY SCOTT

**Inglis, Henry Raeburn.** (*See Boy and Rabbit*)

**Inglis, Sir Patrick**, of Sunnyside; son of John Inglis of Cramond and Anne Cockburn of Ormiston. [Sir John Don Wauchope, Bart. R. 1876]

**Jackson, James**, Commissioner of Excise. [Dr. Jackson. R. 1876]

**Jaegar, John M.** Bucklitsch, with pony, keeper to Lord Kintore. [Earl of Kintore, Keith Hall. R. A. 1820; Edin. Institution 1821]

**Jameson, John.** [Mr. John Jameson]

*Short three-quarter length; seated*

**Jameson, Mrs.** [Mr. John Jameson]

**Jamieson, William**, merchant in Glasgow. Died 1886. [Glasgow Corporation Galleries]

*To waist; figure and face slightly turned to left; black coat, white neckcloth*

**Jardine, George, of Hallside** (1742-1827), Professor of Logic in Glasgow University. [Mr. Jardine. G. P.]

*Head size*  
ENG. IN MEZZ. BY THOS. HODGETTS (1827)

**Jardine, Mrs., wife of Professor Jardine, née Janet Lindsay.** [Mr. Jardine. G. P.]



- Jardine, Sir Henry.** [Miss Cullen]  
*Bust; dark costume, plain background.*  
30 x 25  
*Painted about 1820*
- Jeffrey, Francis, Lord Jeffrey** (1773-1850), judge and author; advocate 1794; Dean of Faculty and Lord Advocate; M.P. for Edinburgh; raised to bench 1834: celebrated as a critic and as one of the projectors and editor of the *Edinburgh Review*. [Earl of Rosebery, K.G., K.T., ex Raeburn family. R. 1876; S.N.P.]  
*To waist; seated to left, black coat, glove in right hand.* 34½ x 26½
- Johnstone, Rev. David, D.D.** (1734-1824), credited with the origin of the Blind Asylum, Edinburgh. [Mr. Macbriar. R. 1876]  
*Head size; replica in Blind Asylum*  
ENG. IN MEZZ. BY DAWE
- Johnstone, Commodore George** (1720?-1787), M.P., Governor of West Florida; opposed Clive and East India Co. [Mrs. Ferguson. R. 1876; S.N.P.]  
*To waist, standing, to left, gold laced naval uniform, white vest, hands together.* 34½ x 27½
- Johnston, Commodore George**  
Replica lent by Raeburn family to R. 1876. [Messrs. T. Agnew & Sons. R. and F. 27, 6, 1901]
- Johnston, Mrs., wife of Commodore Johnston.** [Mrs. Ferguson. R. 1876; S.N.P.]  
*Three-quarter length; seated, to left; white dress, black sash; looking in mirror held in left hand.* 35½ x 27½
- Johnston, James, of Straiton.** [Lady Baillie. R. 1876]
- Johnston, Mrs., wife of James Johnston, of Straiton, and 2nd daughter of Lord Polkemmet** (William Baillie). [Lady Baillie. R. 1876]  
*Painted about 1800*
- Johnston, Lucy.** See Mrs. Oswald
- Johnstone, John, of Alva,** with his sister, Dame Betty, and his niece, Miss Wedderburn. [Miss Johnstone]  
*Three half-length figures; seated; oblong canvas*
- Johnstone, Sir William Pulteney.** [Miss Johnstone]
- Johnstone, Mrs.** (See "Contemplation")
- Johnstone, Mrs., of Baldovie.** [E. L. 1883. Gr. G.]  
*Has been attributed to Allan Ramsay but is probably an early Raeburn*
- Keith, Alexander, of Ravelstone.** [Miss Murray Gartshore. R. 1876; E. L. 1901]  
*Full length; standing towards right before a tree; spud in hand; dark green coat, grey waistcoat, yellow breeches.* 94 x 58
- Kennedy, Thomas, of Dunure and Dalquharan.** [Mr. Kennedy. R. 1876]  
*Three-quarter length; seated to right; hat in left hand; black costume; red curtain and chair; Dunure Castle to left.* 50 x 40  
*Painted about 1812*
- Kennedy, Mrs., of Dunure and Dalquharan;** a daughter of John Adam of Blair-Adam, architect. [Mr. Kennedy, Dalquharan Castle. R. 1876]  
*Three-quarter length; seated to left in red chair; green costume, white cap; crimson curtain showing landscape with castle to right.* 50 x 40  
*Painted about 1811*
- Kennedy, Mrs., of Dunure.** [Royal Scottish Academy, presented by Mr. Heugh in 1877; lent to N. G. S.]  
*Replica of above*
- Kennedy, Right Hon. Thomas F., of Dunure** (1788-1879), politician; M.P. for Ayr Burghs and a leader of the Liberal Party in Scotland. [Mr. Kennedy. R. 1876]  
*To waist; black cloak with cape; right hand holds edge of cloak and left arm folded across chest*
- Kerr, Sir James Innes.** [Duke of Roxburghe. E. E. 1812]
- Kerr, Lady Innes.** [Duke of Roxburghe. E. E. 1812]
- King, Thomas, of Drums.** [Messrs. Forbes and Paterson, ex Lady Napier Collection. E. L. 1901. C. 10, 6, 99]  
*Three-quarter length; seated to left, face slightly turned to right, arms resting on arms of red chair, in the left hand a book, table with papers to left; crimson curtain background.* 50 x 40  
*Painted at the age of 18*
- Kinnear, Mrs.: Fearnie, daughter of Dr. Gardiner, and wife of George Kinnear, banker, Edinburgh.** [Lord Kinnear. Gr. G. E. L. 1901]  
*Short half length; seated to right, on a seat below a stone wall, to the left of which, and over it, foliage is seen; head turned slightly to right, figure turned towards left; arms folded on lap; white gown and arms moulded in a black lace shawl.* 34½ x 27  
ETCHED BY W. G. BURN MURDOCH
- Kinnedder, Lord: William Erskine** (1769-1822), friend and literary confidant of Sir Walter Scott; passed advocate 1790; raised to bench as Lord Kinnedder 1822 but died same year. [Captain Erskine]  
*Short half length; seated to right; as a youngish man; left elbow rests on arm of chair and hands nearly meet in front; black coat, white cravat and ruffles; crimson curtain in background.* 36 x 27
- Kinnoul, roth Earl of.** [Earl of Kinnoul, Dupplin. R. A. 1815]  
*Full length; in uniform, as Colonel of the Perth Militia*
- Lauszun, Anne Neale** (1776-1861). [N. G.]  
*To waist; figure to the left; powdered hair, white gown; foliage background, lower part of picture in shadow.* 50 x 25  
*Painted 1795*
- Law, James, of Elvinston, F.R.C.S.E.**  
*Bust; front face, figure turned to right*  
ENG. IN MEZZ. BY A. HAY
- Law, John, of Elvinston.** [Ex Gibson Craig Collection. Died 1887]  
*Half length, grey coat.* 28½ x 23  
ENG. IN MEZZ. BY DAWE
- Law, William** (1714-1806), of Elvinston, Advocate. Sheriff of Haddingtonshire. [Ex Gibson Craig Collection. R. 1876]
- Leslie Boy, The.** [Sir Charles Tennant, Bart. Ex Raeburn family. Fair Children, Gr. G. 1895]  
*Half figure; leaning against tree stem to right; wide-brimmed hat; green coat, loose white collar; hands clasped in front.* 30 x 25
- Liddell, Mrs., mother-in-law of Judge Cay.** [Mrs. Cay. R. 1876]  
*Painted before 1810*
- Lindsay, Col. John Scott, when a boy.** [Mr. W. H. B. Sands. R. 1876]  
*To waist; face and figure well turned to right and lit from left; curly hair; dark tie, striped waistcoat, dark jacket, plain background*
- Lindsay, Alexander, of Pinkieburn.** [Mr. Lindsay-Alexander. R. 1876]  
*Painted about 1807*
- Lindsay, Rev. James** (1711-1796), of Penkieburn, minister of Kirklinton. [Mr. W. L. Alexander. R. 1876]
- Liston, Sir Robert, K.G.C.B.** (1742-1826), diplomatist and linguist. [Sir William Liston-Foulis, Bart. S. N. P.]  
*Bust; to left; white wig; black coat; arms folded; red curtain and sky background.* 28½ x 23½
- Liston, Lady, wife of Sir Robert Liston.** [Sir William Liston-Foulis, Bart. S. N. P.]  
*To waist; turned to right; straw bonnet lined blue; white gown; pulling on yellow glove; brown tree background.* 28½ x 23½
- Livingstone, Rev. Archibald,** minister of Cambusnethan. [Dr. James Livingstone. R. 1876]
- Livingstone, E.** [R. A. 1820]
- Loch, Miss.** [Mrs. Atherton]



MRS. LEE HARVEY AND DAUGHTER

*Mr. J. W. Shand Hurtes*







**Lothian, Walter**; Magistrate of the City of Edinburgh and Treasurer of George Watson's Hospital. [Merchant Coy., Edinburgh. R. 1876]

**Lothian, William**, 6th Marquess of K.T., Lord-Lieutenant of Mid-Lothian and Roxburghshire. [Marquess of Lothian, Newbattle. R. 1876]

*Short half length; seated in a wooded landscape; he wears a green coat*

**Low, Adam**, of Fordel: Provost of Dunfermline in 1787-89. [Town Council of Dunfermline. R. 1876]

*Full length; seated to left; dark costume; crimson curtain to left; dark evening sky to right*

*Painted for a number of his fellow townsmen in testimony of their regard*

**Lyon, Lieut.-Col.** [Mr. D. Smith. R. 1876. Another portrait of same, Lord Kinnear. Gr. G.]

**McCall, Mrs.**, of Ibroxhill. [Mr. T. Denroche Smith. E. L. 1901]

*To waist; a young woman with dark curly hair coming low on the brow; dark crimson-purple dress with low opening at neck edged with white gauze; dark background. 30 x 25*

**McCartney, Miss.** [Mr. F. C. Pawle. Guildhall 1894]

*Half length; white dress, blue sash and blue ribbon in fair hair; dark background. Painted 1794*

**McCormick, Edward**, Sheriff of Ayrshire. [Parliament House, Edinburgh. R. 1876]

*Three-quarter length; seated to left; right elbow on arm of black chair; paper in left hand; head slightly to right; table with papers to right; crimson curtain; cloudy sky to right. 49½ x 39½*

**Macdonald, Reginald George**, of Clanranald, and his two younger brothers; Robert and Donald. The eldest (1788-1873), 18th Chief of Clanranald, represented Plympton in Parliament from 1812 to 1824. [Mrs. Ernest Hills. R. A. 1795; Guildhall 1899]

*Two boys, to right and left, in scarlet, the centre one in buff with blue sash; the boy to the left embraces a dog; the others, seated on a rock, wave their arms. 58 x 45*

*Painted abt 1800*

**Macdonald, William** (1732-1814), of St. Martin's, W.S. First Secretary to the Highland and Agricultural Society of Scotland. [Highland and Agricultural Society, Edinburgh. R. 1824; R. 1876; E. L. 1901]

*Full length; seated to right beside green-covered table, on which the red seal of the Society lies, to left; black costume, plain background. 82½ x 58½*

*Painted 1803*

**Macdonald, Colonel**, of St. Martins. [Fairmount Park Gallery, Philadelphia, U.S.A.]

*Full length; seated*

**MacDonald, Major Robert**, R.H.A. [R. 1824]

**Macdonell, Alastair**, Chief of the Macdonells of Glengarry. He is said to have been the original of "Fergus MacIvor" in "Waverley."

[Mr. Cunninghame. R. A. 1812; R. 1876; R. A. 1877. Lent to N. G. S.]

*Full length; in highland costume, with plumed bonnet, holding a musket; arms on the wall in background. 45 x 60*

ENG. IN MEZZ. BY T. HODGETTS

**Macdonell, Somerled.** [R. 1876]

**Macdougall, Alan**, of Gallanach (1768-1807). [Sir John Stirling Maxwell, Bart., M.P. C. 7, 7, 1900]

*35 x 28*

**Macdowell, General Hay.** [Mr. H. D. Erskine. Gr. G.]

**MacFarlane, William.** [R. 1824]

**Mackenzie, Sir Alexander**, 5th Bart. of Coul; d. 1792. [Sir Arthur G. R. Mackenzie, Bart.]

*Bust portrait; red coat, powdered hair. Painted about 1782. 30 x 24*

*Bust portrait; black coat, white stock 30 x 24*

**Mackenzie, Lady: Janet**, daughter of Sir James Macdonald of Sleat and wife of 5th Bart. of Coul. [Sir Arthur G. R. Mackenzie, Bart.]

*Two bust portraits; black dress, white cap. Each 30 x 24*

**Mackenzie, Sir Alexander Muir**, Bart. (1764-1835), of Delvine. [Sir Alexander Muir Mackenzie, Bart.]

*Three-quarter length; seated, in red coat, pulling on hunting boots; horse's head to left; foliage background. 50 x 40*

**Mackenzie, Lady Muir** (daughter of Sir Robert Murray of Clermont). [Sir Alexander Muir Mackenzie, Bart.]

*Three-quarter length of a fair-haired lady; light green muslin drapery; hands resting on a muff; dark background. 50 x 40*

**Mackenzie, Mrs. Alexander**, of Portmore

*Head size: lent to Raeburn exhibition, 1876; was lost when Portmore was burned in 1883*

**Mackenzie, Lieut.-Col. Alexander**, younger, of Portmore. [Mrs. Mackenzie. R. 1876]

*Life-size equestrian portrait. Painted about 1800*

**Mackenzie, Alexander**, younger, of Portmore, son of Colin Mackenzie. Died at 17. [Mrs. Mackenzie. R. 1876]

*Kit-Cat. Painted in 1822*

**Mackenzie, Colin**, of Portmore, D.K.S.; a Clerk of Session and a friend of Sir Walter Scott. [Mrs. Mackenzie. R. 1876]

*Three-quarter length*

**Mackenzie, Mrs. Colin**, of Portmore. [Mrs. Mackenzie. R. 1876]

*Three-quarter length*

**Mackenzie, The Hon. Francis John** of Seaforth. [Miss Mackenzie. R. 1876]

**Mackenzie, Sir George Steuart, Bart.**, of Coul (1780-1848), Vice-President of the Royal Society, Edinburgh. [Rev. John Mackenzie. R. A. 1813; R. 1876]

*Painted about 1811*

**Mackenzie, Sir George Steuart, Bart.** [Sir Arthur G. R. Mackenzie, Bart.]

*As a boy; full length, standing, beside a tree, in red coat and knee breeches. 60 x 47*

**Mackenzie, Sir George Steuart, Bart.** [Sir Arthur G. R. Mackenzie, Bart.]

*Half-length. 35½ x 26½*

**Mackenzie, Alexander**, of Portmore. [Mrs. Mackenzie. R. 1876]

*Kit-Cat. Painted before Raeburn went to Rome*

**Mackenzie, Henry** (1745-1831), author, known from his chief work as "The Man of Feeling." [N. P. G. ex Raeburn family. R. 1824; R. 1876; C. 1877]

*To waist; dark coat buttoned, white cravat and shirt frill, plain background. 29 x 24*

**Mackenzie, Henry** (1745-1831), "The Man of Feeling." [Mr. S. Mackenzie. N. P. 1867]

*Bust; black coat, white neckerchief. 30 x 25*

**Mackenzie, Henry.** [R. 1876; S. N. P.]

*Bust; front, a little to left; shaven face; black dress. 29½ x 24½*

**Mackenzie, Henry.** [Messrs. Forbes and Paterson]

*To waist; in old age, the head slightly to right; wig; dark coat; white shirt frill; dark background*

**Mackenzie, The Hon. William**, of Seaforth. [Col. Mackenzie Fraser. Gr. G.]

**Mackenzie, Lady** (1754-1829), of Coul, mother of Sir George. [Rev. John Mackenzie. R. 1876]

*Painted about 1794*



- Mackenzie, Lady:** wife of the 6th Bart. of Coul, and daughter of Mr. Ramsay of Camno. [Sir Arthur G. R. Mackenzie, Bart. Gr. G.]  
*Green gown, powdered hair.* 38 x 27
- MacLeod, Donald** (1755-1834), of Geanies, Sheriff of Ross-shire. [Rev. John Mackenzie. R. 1876]  
*Painted about 1800*
- MacLeod, General Norman**, of MacLeod. [MacLeod of MacLeod]  
*Bust; figure and face slightly to right; dark costume, plain dark background*
- MacLeod, Mrs.**, 2nd wife of General Norman. [MacLeod of MacLeod]  
*To waist; head slightly and figure half to left; light dress*
- McMurdo, Lieut.-Col. Bryce**. [N. G.]  
*Full length; seated, with a fishing-rod and basket, beside a stream; dark green coat; nankeen pantaloons, white stockings.* 85 x 58
- Macnab, The. Francis Macnab** (1734-1816), 12th Laird of Macnab, Lieut.-Col. of the Breadalbane Fencibles, a noted 'character' of his time and the hero of many stories. [Hon. Mrs. Baillie Hamilton, Langton. R. A. 1819; A. T.; R. 1876; Gr. G.; E. L. 1901]  
*Full length; standing, in the uniform of his regiment, in a Highland landscape.* 96 x 60
- MacNeill, Roderick**, of Barra, Chief of the Clan. [C. 25, 5, 95]  
*Three-quarter length; landscape setting; blue coat and white frill; gun in right hand.* 48 x 40
- MacNeill, Mrs.**, daughter of Sir Ewen Cameron of Fassifern, and wife of Roderick MacNeill of Barra. [C. 25, 5, 1895]  
*Three-quarter length; seated; white muslin dress, blue sash; landscape background* 48 x 40
- Maconochie, Hon. Allan** (1748-1816), Judge of the Court of Session as 1st Lord Meadowbank; one of the founders of the Speculative Society; Professor of Public Law, Edin. University. [Mr. J. A. Maconochie Welwood. R. 1824; R. 1876; E. L. 1901]  
*Bust; turned to left; black coat, white hands, and plain background.* 30 x 25  
*Painted 1814*
- Maconochie, Mrs. Allan**, of Meadowbank, wife of 1st Lord Meadowbank. [Mr. J. A. Maconochie Welwood. R. 1824; R. 1876]  
*Head and shoulders; white cap on head, white ruff on neck of black gown; crimson curtain background*  
*Painted 1818*
- Macqueen, Robert.** (See Lord Braxfield)
- Macqueen, Mrs.**, wife of Lord Braxfield and daughter (Elizabeth) of Chief Baron Ord. [Mr. John Ord Mackenzie. R. 1876; E. L. 1901]  
*Short three-quarter length; seated to right; white gown; powdered hair; background of brown foliage and grey sky.* 35 x 26½  
*Painted about 1790*
- Maitland, Admiral.** [The Misses Raeburn. Lent to Naval and Military Ex. Edin., 1889]
- Maitland, Lady**, wife of Admiral Sir Frederick Maitland. [Mrs. Maitland Dougall. R. 1876]
- Makgill, Captain George**, of Kimback
- Makgill, Mrs.**, wife of Captain Makgill
- Miss ? sister of Mrs. Makgill.** [Mr. Makgill]  
*All 43 x 35*
- Malcolm, Sir James, K.C.B.**, of the Marines. [Mr. W. E. Malcolm. R. 1876]
- Malcolm, Mrs.**, of Burnfoot, *née* Margaret Pasley. [Mr. Malcolm. R. A. 1878; Glasgow Institute, 1896]  
*Bust; nearly front face; white mob cap, white dress, light brown shawl.* 26 x 21
- Mar, John Francis**, 7th Earl of. [Earl of Mar and Kellie, Alloa Park]  
*Bust; face and figure slightly to left; dark brown coat, white collar and cravat; grey background*
- Mar, John Francis**, Earl of. [Earl of Mar and Kellie. G. I. 1901]  
*Three-quarter length; seated to right; grey clothes; dark chair, crimson curtain, and sky in background*
- Marcet, Alexander, M.D.**  
ENG. BY MEYER
- Maxwell, Harriet**, of Pollok (1789-1841). [Sir John Stirling Maxwell, Bart., M.P. R. 1876]  
*Full length.* 94½ x 60½
- Maxwell, Sir John, Bart.**, of Pollok (1791-1865). [Sir John Stirling Maxwell, Bart., M.P. C. 1877]  
*Bust 30 x 25*  
*Only the head is finished, the painting being interrupted by the artist's death. It remained in the artist's studio, and was bought at the Raeburn family sale by Sir W. Stirling Maxwell*
- Maxwell, General Sir William**, of Calderwood, Bart. (1754-1837). [Col. Neilson. R. 1876]  
*Full length; in uniform, standing beside brown charger, right hand resting on its neck; sky background*
- Maxwell, Sir William, Bart.** (1748-1829). [Captain Gill. R. 1876]
- Meadowbank, 1st Lord.** (See Allan Maconochie)
- Meadowbank, 2nd Lord.** (See Alexander Maconochie Welwood)
- Meath, The Right Rev. Lord Bishop of.** (See O'Beirne)
- Melville, Henry, 1st Lord** (1742-1811), statesman; son of Lord President Dundas of Arniston, represented Edinburgh in Parliament, filled many high offices, and governed Scotland under Pitt; created Viscount in 1802. [Bank of Scotland, Edinburgh. R. 1876; S. N. P.; E. L. 1901]  
*Full length; standing in peer's robes over dark dress; green table, with papers, to right; red curtain in background.* 93 x 60  
ENG. IN MEZZ. BY DAWE
- Melville, Henry, 1st Viscount** (1742-1811), statesman. [Mr. A. W. Inglis. Lent to S. N. P. G.]  
*Nearly to waist; white wig, peer's robes; plain background.* 29 x 24  
*Replica of upper part of above*
- Melville, John Whyte**, of Bennoch (1755-1813). [Mr. Balfour Melville]  
*To waist; face three-quarters to right; green coat, silver buttons, white vest and cravat; dark background*
- Melville, General Robert**, of Strathkinness (1723-1809). [Mr. Balfour Melville]
- Menzies, Sir Robert**, 5th Bart. Died 1814. [Sir Robert Menzies, Bart.]  
*Painted 1802*
- Miller, Sir Thomas.** (See Lord Glenlee)
- Miller, Lady**, of Glenlee, daughter of John Lockhart of Castlehill, Lanarkshire, and 2nd wife of Ld. Pres. Sir Thomas Miller. D. 1817. [Trustees of late Mr. A. W. Miller. R. 1876. It was lent for several years to the National Gallery of Scotland]  
*Bust; figure and face turned to left; black dress open at neck; white 'herchief' on head; black ribbon round neck; grey hair; plain background.* 30 x 25
- Milne, Admiral Sir David, G.C.B.** (1763-1845), Commander-in-Chief North American Station and at Plymouth. [Colonel Milne Home. R. A. 1818]  
*Full length; standing, in naval captain's uniform, with a view of Algiers in the background.*  
*Painted 1819*



SIR WALTER SCOTT, BART.

*Earl of Home, K.T.*









HANNAH MORE

*The Louvre, Paris*





Moir, Miss Annie. [Rev. C. G. Henderson. R. S. A. 1880]

Molesworth, Sir Arscott Curry, Bart. of Pencarrow, Cornwall. [Mrs. Ford]

*Full length; a young man standing against a rock, gun and handkerchief in hand; grey shooting coat and buff breeches; at his feet a dog and a brace of grouse; tree and sky background. Painted in 1816. 93 x 59*

Moncrieff, Mrs. Scott, *née* Margarita MacDonald. [Royal Scottish Academy; lent to N. G. S. R. 1876]

*To waist; head thrown slightly backwards and turned to right; white gown and red cloak; plain background. 30 x 25*  
ETCHING BY C. O. MURRAY (1879); MEZZ. BY T. G. APPLETON (1887) AND R. S. CLOUSTON

Moncrieff, Mrs. Scott. [Replica in possession of Mr. Thomas J. Barratt. Birmingham Portraits, 1900]

29 x 24

Moncrieff, Robert Scott, of Newhall, Treasurer to the Orphan Hospital 1772-1781. [Orphan Hospital, Edinburgh]

*To waist; turned to left, dark coat, brown waistcoat, white neckcloth, plain background. 30 x 25*

Monro, Alexander, M.D.

*Head and shoulders. ENG. IN STIPPLE BY HEATH*

Monro, Alexander Binning. (See the Sons of D. M. Binning)

Monteith, Henry, of Carstairs, M.P. (1765-1848), merchant and Lord Provost of Glasgow. [Mr. Monteith. G. P.]

Monteith, Mrs. James (Miss Margaret Thomson, Camphill). [Dr. Walter C. Smith. R. 1876]

30 x 25  
*Painted about 1820*

Montgomery, Sir James, Bart. (1721-1803), Lord Chief Baron of Exchequer; 2nd son of William Montgomery of Magbie Hill; Solicitor-General and Lord Advocate; M.P. for Peebles. [Sir James Graham Montgomery, Bart. R. 1876]

*Full length; seated to right; black robes over black costume; table with mace and papers to left; crimson curtain background. Painted in 1801*

Montgomery, Sir James, Bart. [Sir W. S. Walker, K.C.B. Lent to S. N. P. G.]

*Replica of above 77½ x 58*  
*A third replica exists.*

Montgomery, Sir James (1766-1839), 2nd Bart. of Stanhope; M.P. for Peebleshire 1800-1831; Lord Advocate 1804-1806. [Sir James Graham Montgomery, Bart.]

*Full length; standing, turned to left, with arms folded; dark costume; curtain and wall background with opening towards left. Painted in 1807*

Montgomery, Sir James, Bart., of Stanhope, advocate. [Mrs. Mackenzie. R. 1876]

*Three-quarter length*

Montgomery, Lady, wife of Sir James Montgomery and daughter of James Graham of Kinross, M.P. [Sir James Graham Montgomery. R. 1876]

*Painted about 1810*

Montgomery, Lord. (See Earl of Eghnton)

Montgomery, Robert. [R. 1876]

*Painted about 1800*

More, Hannah (1745-1833), authoress, a friend of Garrick, Johnson, Burke, Reynolds and Wilberforce. Her chief works are "Sacred Dramas" and "Cælebs in Search of a Wife"; and her tragedy, "Percy" was produced by Garrick. [Louvre, Paris]

*To below waist; seated; white gown and cap; brown hair; plain background*

Munro, Sir Thomas (1760-1827), Governor of Madras. [Mr. Campbell Munro. N. P. 1868; Gr. G.]

*Bust; to right; dark coat, white cravat. 30 x 25*

Munro, Mrs., mother of Sir Thomas Munro. [Mr. Campbell Munro. Gr. G.]

Murdoch, George, merchant and Lord Provost of Glasgow. [Mr. Yuille. G. P.]

*Face turned to left; wig with two rows of curls; white cravat, dark coat*

Mure, Thomas, of Warriston. [Miss Mure]

*To waist; figure half turned to left; dark blue coat with velvet collar, white cravat, plain grey background*

Mure, Mrs., of Warriston, *née* Helen Boyle. [Miss Mure]

*Short three-quarter length; seated; powdered hair; white gown, dark blue waistband; tree trunk to left, sky and hills to right*

Murray, Lord (1779-1859), Sir John Archibald Murray, M.P.; Lord Advocate, 1833; Lord of Session, 1839. [Mr. Kennedy, Dalquharan Castle. R. 1876]

*Head and shoulders; figure and head turned slightly to left; plain background with shadow to left*

ENG. IN MEZZ. BY WALKER

Murray, Sir William, Bart., of Ochertyre. Died 1800. [Sir Patrick Keith Murray. R. 1876]

Naesmyth, Lady; Eleanor, 2nd daughter of John Murray, of Philiphaugh, and wife of Sir James Naesmyth, Bart., of Posso. [Mrs. David Anderson]

*Short half length; leaning on table, to right, book in hand, white dress, brown shawl, plain background*

*Replica in possession of Capt. D. M. Anderson. 36 x 27*

Nairne, Captain Alexander, H.E.I.C.S. [Rev. Spencer Nairne. R. 1876]

*Painted about 1813*

Newbigging, James. [Mr. Rolland. R. 1876]

Newbigging, Mrs., *née* Myrtle, wife of James Newbigging of Whitehouse. [Mrs. Rainy. R. 1876; E. L. 1901]

*To waist; seated to right; face half to left; white gown and black shawl; powdered hair; foliage and sky background. 28½ x 23½*

*Painted about 1795*

Newton, Lord, Charles Hay (1740-1811), of Newton; called to the Bar 1768, he became Lord of Session in 1806. Popularly known as "The Mighty." [N. G. S. since 1864. R. S. A. 1863; N. P. 1868; R. 1876]

*Bust; judge's red robe and bands; face full front; dark brown background. 30 x 25*

*Painted between 1806 and 1811*  
ENG. IN MEZZ. BY C. TURNER (1814); ON WOOD BY T. COLE (1898)

Newton, Lord. [Mr. R. C. Munro-Ferguson, M.P. [R. 1896; G. I. 1901]

*Bust; dark costume*

Newton, Lord. [Mr. Henry Graves. S.N.P.]

*Bust; to left; white wig, black robe. 29½ x 24½*

Nicol, Rev. Francis, D.D. Principal of the United College, St. Andrews. [Ministers' Widows' Fund, Church of Scotland. R. 1824 and 1876; R. A. 1883]

Northampton, Marquess of. (See Earl Compton)

O'Beirne, Rev. Lucius; Bishop of Meath and Private Secretary to the Lord Lieutenant of Ireland. [Dresden Gallery. E.E. 1812; R.A. 1888 (as by Hoppner); Glaspalast, Munich, 1897]

*Seated; half length; face nearly front and lit from left; white wig; black clerical costume; glove held in left hand, right extended; red chair; dark background. 35 x 27*

*Purchased from M. Sedelmeyer, Paris. Formerly in the possession of the O'Beirne family and of Mr. Henry Willett*

O'Beirne, Mrs., wife of the Bishop of Meath. [R.A. 1888, as by Hoppner]

*Three-quarter length; full face; arms crossed, red dress and white turban-like head-dress; dark background. 35 x 27*

*In 1806 in the possession of M. Sedelmeyer, Paris. Formerly in the possession of the O'Beirne family and Mr. Henry Willett*

Ord, Elizabeth. See Mrs. Macqueen

Oswald, Mrs., of Auchincruive, Ayrshire, *née* Lucy Johnston. [Mr. Oswald]

*Three-quarter length; seated to left; white gown; hands holding a book on knees; tree and landscape background. Painted about 1794*

ENG. IN STIPPLE BY RYALL

Oswald, Mrs. [Ex Gibson Craig collection. C. 1887 (Messrs. Agnew). R. 1876]

*Replica of above*



Paterson, George, of Castle Huntly. [Mr. Charles J. G. Paterson. E. L. 1901]

*Three-quarter length; seated to left; light yellowish coat and breeches, red striped vest, white stockings; in background, foliage to left, park landscape with castle to right. 48½ x 39½*

Paterson, George, John and Margaret, children of Mr. and the Hon. Mrs. Paterson, of Castle Huntly. [Mr. Charles J. G. Paterson. E. L. 1901]

*Three three-quarter length figures; the older boy in red jacket and loose white ruff in centre; the younger, in blue with white ruff, to right; the girl, in white, to left; they hold a basket of apples. 49 x 39*

*Painted about 1790*

Pattison, John, of Kelvingrove (1755-1807). [Mr. Pattison. G. P.]

*Seated to left; face almost front; light waistcoat; right arm on arm of chair; plain background*

Pattison, Mrs., née Hope Margaret Moncrieff. [Mr. Pattison. G. P.]

Perth, Lady, and her daughter, afterwards Lady Willoughby de Eresby. [Earl of Ancaster. E. L. 1901]

*Lady to left, three-quarter length; child standing on green garden-seat beside her, full length; both in white; tree trunk and foliage to right, sky to left. 48½ x 38*

*Painted about 1792*

Phillips, Mrs. John, of Stobcross. [Gr. G. C. 7, 5, 1898]

Pillans, Professor James (1778-1864), Professor of Roman Literature. [Edin. Institution, 1822; R. 1824]

*Three-quarter length; seated; gown over black cloth; book in right hand, which rests on table (with books) to left; bald forehead with curls at sides; plain background with curtain to right*

ENG. IN MEZZ. BY TURNER

Pitcairn, John, of Pitcairn. [Mr. W. F. Pitcairn. R. S. A. 1863; R. 1876; R. A. 1877]

*Life size; dark coat and waistcoat. 29½ x 21*

*Painted about 1819*

Pitcairn, John, Provost of Dundee. [Royal Scottish Academy, ex family. R. 1876]

*Bust; head half turned to left; black coat; plain background. 30 x 25*

Pitcairn, Mrs., wife of Provost Pitcairn. [Royal Scottish Academy, ex family. R. 1876]

*Bust; an elderly lady; black silk gown, white ruffle and cap; face slightly to left; plain background. 30 x 25*

Playfair, John, M.A. (1748-1819), Professor of Mathematics and afterwards of Natural Philosophy, Edinburgh University. [University of Edinburgh. N. P. 1867; R. 1876]

*Three-quarter length; seated in armchair to right; black dress; table and globe to left; curtain and wall background. 50½ x 40*

Playfair, Professor John. [N. P. G. ex Raeburn family. R. 1824 and 1876. C. 1877]

*Replica of above*

*A portrait of Playfair was No. 277, R.A., 1815; and No. 83, E. E., 1815*

Playfair, Professor John. [Marquess of Lansdowne, K.G. E. L. 1901]

*Three-quarter length; seated to left, in dark costume; knees crossed, spectacles in right hand; books, specimens and telescope on green table to right; crimson curtain looped up showing landscape towards right. 50 x 39½*

Polkemet, Lord: William Baillie of Polkemet, Scottish Judge. [Sir Andrew N. Agnew, Bart., M.P.]

*In wig and robes as a Lord of Session; face looking to right. 31 x 26*

Preston, Sir Robert. [Mr. J. A. Maconochie Welwood]

*Bust; round, high-coloured face; Nova Scotia badge hanging in front of white vest*

Pringle, Miss Anne, daughter of Mark Pringle, of Crichton. [Professor A. S. Pringle Pattison]

*Bust portrait*

*Probably painted about 1813. 30 x 25*

Pringle, Miss Violet, daughter of Lord Haining and sister of Lord Alenmore; succeeded her father as laird. She died in 1821, aged 96. [Professor A. S. Pringle Pattison]

*Bust portrait of an old lady. 30 x 25*

*Probably painted about 1813*

Pulteney, Sir William, Bart., M.P. [Lord Grantley. N. P. 1867]

*Half-length; seated in arm-chair looking to left. 35½ x 27½*

*Seated on back to be copied by Raeburn from his own original*

Rae, Sir David, Bart. (See Lord Eskgrove)

Raeburn, Sir Henry, R. A. [Lord Tweedmouth ex Raeburn family. E. E. 1815; R. 1824 and 1876; International 1862; R. S. A. 1863; N. P. 1868; R. A. 1877; S. N. P. C. 1877; 1887]

*To waist; left hand at chin, left elbow propped by right hand; black coat, yellow vest; red curtain behind. 35 x 26½*

*Painted about 1815*

ENG. IN SHIPPLE BY W. WALKER; ETCHED BY W. NICHOLSON (1818)

Raeburn, Lady (1744-1837), wife of Sir Henry Raeburn (m. 1778), daughter of Peter Edgar, of Bridge-lands and widow of Count Leslie. [Lord Tweedmouth. R. S. A. 1863; R. 1876; R. A. 1877 and 1888; S. N. P. C. 1877 (Raeburn sale); C. 1878 (Heugh sale)]

*Full length; seated to right; bare arms, folded; claret-brown cloak over white gown, white drapery on head; in background foliage and sky. 58 x 43½*

*Painted in the nineties*

Raeburn, Henry (1784-1863), 2nd son of Sir Henry Raeburn; he married Miss Logan White, of Howden. [Earl of Rosebery, Dalmeny, ex family. R. 1824; R. 1876. C. 1877 and 1887]

*Full length; mounted on a grey pony; scarlet jacket, stem of shanter cap; face mostly in shadow; ruddy yellow sky and low landscape*

*Painted about 1796*

Ramsay Robert, of Camno, father of Lady Mackenzie of Coul. [Sir Arthur G. R. Mackenzie, Bart.]

*Three-quarter length. 50 x 38*

Rannie, James, wine merchant, Leith. [Mr. Campbell Swinton. R. 1876]

Reid, Mrs. F. Robertson, of Gallowflat. [C. 18, 6, 99, ex family]

*Half length; black dress, frilled cap 30 x 24½*

Reid, Dr. Thomas (1710-1796), Professor of Moral Philosophy, Glasgow University, and one of the best of Scots Philosophers. [Mr. A. J. Forbes Leith. R. 1876; N. P. 1868; Gr. G.]

*Bust; crimson cap, black costume. 29 x 24*

*Two replicas belong to the Hunterian Museum, Glasgow (one lent to S. N. P. G.); and another to Mr. Mark Bannatyne, G. L., 1901*

Rennie, John (1761-1821), celebrated engineer; a native of East Lothian; built the Waterloo Bridge, and designed London Docks, Plymouth Breakwater, and other great works. [N. P. 1868. Lent by Mr. W. H. Rennie]

*Bust; full face; dark coat. 30 x 25*

Rennie, John. [Ex Raeburn family. C. 1877 (Mr. Gladwell). R. 1824; R. 1876]

Ritchie, Miss. [Mrs. Brown]

*Miniature*

Robertson, Andrew. [Ex Robertson Reid family. C. 15, 6, 1901]

*Brown coat, buff vest; powdered hair; book in hand. 30 x 25*

Robertson, Patrick W. S., of Gallowflat. [Ex Robertson Reid family. C. 15, 6, 1901]

*Seated, holding a paper; dark coat and waistcoat*

Robertson, Mrs. Patrick, of Gallowflat. [Ex Robertson Reid family. C. 15, 6, 1901]

*Bust; red dress, black shawl, white cap and fichu. 30 x 25*

Robertson, Mrs. George, née Susanna Morrison. [Mr. R. Laking. C. 27, 4, 1901]

*Head turned to right; dark dress with large muslin collar; white head-dress. 30 x 25*





SIR FRANCIS CHANTREY

*Pencil Drawing*



*Faint handwritten text, possibly a signature or date.*



# PORTRAITS

III

**Robertson, William, D.D.** (1721-1793). Principal of Edinburgh University for more than thirty years; an eloquent preacher and an eminent historian. [University of Edinburgh. N. P. 1868; R. 1876]

*Three-quarter length; seated to left; clerical dress; mace and books on table to right*  
49 x 39

**Robison, John** (1739-1805). Professor of Natural Philosophy, Edinburgh University, and secretary to the Royal Society. [University of Edinburgh. N. P. 1867; R. 1876; E. L. 1901]

*Three-quarter length. Seated; striped red dressing-gown; white night-cap; telescope in background* 49½ x 39½  
ENG. IN MELZ BY TURNER

**Robison, John, LL.D.** (1739-1805). [Royal Society, Edinburgh. R. 1876; S. N. P.]

*Three-quarter length; seated, left arm on green table to right; black costume, white wig; telescope in background.* 49½ x 38½

**Rolland, Adam, of Gask** (1734-1819), advocate. [N. G. S. Deposited by Scottish Society for Propagation of Christian Knowledge]

*Full length; sitting facing us, leaning elbow on table to right; black clothes; blue curtain in background.* 78 x 60  
*Replicas belong to Mrs. Rainy and Mrs. Rolland*

**Rolland, James.** [Mr. Rolland. R. 1876]

**Rosebery, Neil, 3rd Earl of, K.T.** (1728-1814). [Earl of Rosebery, K.G., K.T. E. E. 1812; R. 1824 and 1876]

*Full length*

**Ross, John Cockburn, of Rowchester.** [Messrs. T. Agnew and Sons]

50 x 40

**Ross, Jane, wife of John Cockburn** Ross, and heiress of William Ross of Shandwick. [Messrs. T. Agnew and Sons]

50 x 40

**Ross, Walter son of John Ross, Esq., W.S.** [Mr. Henry Cook. R. 1824; Gr. G.]

*Full length of a boy in yellow dress, holding a red-covered sketch-book, standing in a landscape*

*Also known as "The Yellow Boy"*

**Ross, William of Shandwick, Ross-shire.** Killed in a duel. [Messrs. T. Agnew and Sons]

50 x 40

**Ross, Miss Wilhelmina of Shandwick.** [Messrs. T. Agnew and Sons]

50 x 40

**Rosslyn, Earl of, Alex. Wedderburn** (1733-1805), Lord Chancellor. [N. P. 1867]

*Half length; Lord Chancellor's robes*  
52 x 40

**Russell, Lord William** (1767-1840), grandson of 4th Duke of Bedford, was murdered by his valet in May 1840. [Mr. Adam. R. 1824 and 1876; R. A. 1877]

*Seated; left arm over back of chair; dark coat.* 50 x 39

**Russell, Mrs.**, daughter of Sir Alexander Bannerman, of Elsick, Bart. [Mr. Barstow. R. 1876]

**Rutherford, Dr.**, Professor of Botany in Edinburgh University. [R. A. 1799]

**Sands, Major W. J., H.E.I.C.S.** [R. 1876]

**Scott, Col. Francis.** [Mr. M. Trevelyan Martin. C. 1, 7, 1899]

**Scott, Sir Walter, as a youth.** [W. Russell sale C. 1863; W. Russell executor's sale C. 1884]

**Scott, Sir Walter, Bart.** (1771-1832). [Duke of Buccleuch, K.G., K.T. Bowhill, ex A. Constable. A. T.: N. P. 1868; R. 1876; S. N. P.; E. L. 1901]

*Full length; seated to right before a ruined wall; landscape to left; black-and-tan dog "Camp" in lower right corner; dark green costume and boots.* 72 x 58  
*Painted for A. Constable in 1808*  
ENG. IN MELZ BY C. TURNER (1810), and repeatedly in line on a smaller scale

**Scott, Sir Walter, Bart.** [Hon. Mrs. Maxwell Scott]

*Replica of above with alterations*  
*Full length; seated to right with stones behind and landscape to left; black-and-tan dog to right; brown-and-white hound to left*  
71 x 58

*Painted 1809*

**Scott, Sir Walter, Bart.** [Earl of Home, ex Lord Montagu]

*Bust slightly to right; nearly full face; dark coat, trimmed with fur, buttoned; plain background*

*Painted in 1822-3 for Lord Montagu*

**Scott, Sir Walter, Bart.** [Mr. Arthur Sanderson, ex Raeburn family. R. 1824; R. 1876. C. 1877]

*Bust; face almost front; dark coat, yellow vest, white collar, dark tie; twisted silver chain; plain background.* 29½ x 24½

*Painted 1822-3*  
ENG. IN STIPPLE BY WALKER (1826), and many times in line or stipple on a smaller scale

**Scott, Sir Walter, Bart.** [Baroness Burdett-Coutts. R. A. 1893]

*Replica of above.* 29 x 24½

**Seafeld, Lord.** [R. A. 1814]

**Seaforth, Lord.** [E. E. 1813; R. 1824]

**Selkirk, Charles, accountant, Edinburgh.** [Mr. James Hay. R. 1876]

**Shirriff, Lieut.-Col., Madras Army, H.E.I.C.S.** [Mrs. Gillespie. R. 1876]

*Full length; standing to right, in scarlet uniform laced with silver; curved sword; landscape background*

**Shuttleworth, Mr.** [Lady Marjoribanks, Lees]

**Simpson, Mrs.**, wife of Mr. Simpson of Parson's Green. [Mr. W. McEwan ex Mitchell Innes collection. D. 11, 4, 1896]

*Three-quarter length; a young and pretty woman; seated to left; high-waisted white dress; foliage and sky background.* 48½ x 38½

**Sinclair, George** (afterwards Sir George), son of Sir John Sinclair, Bart. Born 1790; married, 1816, Lady Catherine, sister of Earl of Dysart. [R. 1876]

*As a child of four or five years*  
*Painted about 1794*

**Sinclair, Sir John, Bart.** (1754-1835), political economist and philanthropist; originated Board of Agriculture and published "Statistical Account of Scotland," and many other books and pamphlets; M.P. for many years, and took part in discussion of all public questions. [Mr. A. Sinclair. R. 1876]

*Painted about 1790*

**Sinclair, Sir John, of Ulbster, Bart.** [Sir J. Tollemache Sinclair, Bart. G. I. 1901]

*Full length; in uniform, scarlet coat; tartan trews and sporran; landscape and sky background*  
*Painted about 1795*

**Sinclair, Right Hon. Sir John, Bart.** [Mr. A. Sinclair. R. 1876]

*Painted about 1794*

**Sinclair, Sir John, Bart.** [Archdeacon Sinclair. N. P. 1868]

*Bust; seated holding paper in right hand; black coat.* 30 x 25

**Sinclair, Sir John, of Ulbster, Bart.** [Rev. John Sinclair. Gr. G.]

**Sinclair, Sir John, Bart.** [N. P. G. ex Raeburn family. R. 1876; C. 1877]

*To below knees; seated in scarlet chair; dressed in black, papers and inkstand on table; face three-quarters to left; red curtain background.* 48½ x 38½

**Sinclair, Rev. William, 5th son of Sir John Sinclair, Bart., Rector of Pulborough.** [Archdeacon Sinclair. R. S. A. 1863; R. 1876; Gr. G.]

*"Painted at the age of four"*  
*Painted about 1801*

**Skene, James**, of Rubislaw; passed Advocate 1797; died 1864, aged 90; an intimate friend of Sir W. Scott. [Miss Skene. R. 1876]

**Skene, Mrs.**, wife of James Skene of Rubislaw, and daughter of Sir W. Forbes, Bart. [Miss Skene. R. 1876]

**Skirving, Archibald** (1749-1819), portrait painter, noted for his crayon drawings, of which that of Burns is the most widely known. [Mr. R. C. Johnson, Washington, ex Raeburn family. R. S. A. 1863; N. P. 1867; G. P.; R. 1876]

*Bust; dark fur-edged coat; plain background. 30x25*

**Smith, Archibald**, of Jordanhill (1749-1821), West India merchant. [Mr. T. Denroche Smith. G. P.; E. L. 1901]

*Three-quarter length; seated to right with hands clasped in front; dark coat with brass buttons; dark background. 34x26½*

*Painted about 1800*  
*Replica in possession of Mrs. Archibald Smith*

**Smith, Mrs. Alexander**. [Mr. D. Smith. R. 1876]

**Smith, David**, banker, Edinburgh. [R. 1878]

**Smith, George**, Master of Trinity House. [Incorporation of Shipmasters, Trinity House, Leith. R. 1876]

*Head and shoulders; brown coat, brown and grey check waistcoat, white neckcloth*  
*Painted 1807*

**Smith, James**, of Jordanhill (1782-1867). [Mrs. Archibald Smith. G. I. 1888; R. A. 1892; Gr. G.]

*Bust; front face, black coat, brass buttons, white neckcloth, dark background. 29½x24½*  
*Painted 1823*

**Smith, Mrs.**, of Jordanhill (1789-1847). [Mrs. Archibald Smith. G. I. 1888; R. A. 1892; Gr. G.]

*Half figure; green-blue dress, gold chain round neck; dark background. 29½x24½*  
*Painted 1823*

**Smith, John**, of Craigend (1739-1816), Glasgow merchant. [Mr. J. S. Rankin. G. P.]

*Head three-quarters to left; double-chinned shaven face; wig; loose tie, striped waistcoat, dark coat*

**Speirs, Archibald**, of Elderslie (1758-1832). [Mr. Speirs. G. P.]

*Shoulders to right, face front; curtain background*

**Speirs, Margaret Dundas**, afterwards Mrs. Archibald Speirs, of Elderslie, Renfrew. [Marquess of Zetland, K. T.]

**Spencer, the Poet**. [Lord Spencer, Althorp]

*Copy by Raeburn of a picture said to have been at Dupplin Castle*

**Spens, Nathaniel**, M.D. (1728-1815), President of Royal College of Physicians (Edin.) from 1794 to 1796, a prominent member of the Royal Company of Archers. [Royal Company of Archers. R. S. A. 1863; R. 1876; R. A. 1877; S. N. P.; Gr. G. E. L. 1901]

*Full length; in archer's uniform; standing in act of shooting an arrow, landscape setting*  
*Painted 1791 for R.C. of S.A. 93x59*  
*ENG. IN LINE BY BEUGO (1796)*

**Steuart, General Sir James Steuart-Denham**, of Coltness. [N. G. I.]

*Three-quarter length; standing looking front but turned to left; uniform with star and badge; red and white plumed hat under left arm. 49x38½*

**Steuart, Lady: Alice**, daughter of Wm. Blacker of Carrick Blacker, co. Armagh, married in 1772 to General Sir James Steuart-Denham Steuart of Coltness. [Mr. F. Fleischmann. E. L. 1901]

*Three-quarter length; a young and pretty woman, in white gown and silver-grey shawl, seated to right on green rustic seat; foliage and sky background. 46½x36½*

**Stevenson, Lieut.-Gen. Sir James**, K.C.B., of Barns. [Mr. Hope. R. 1876]

**Stewart, Daniel** (1741-1814), founder of Stewart's Hospital (School), Edinburgh. [Merchant Company, Edinburgh. R. 1876; S. N. P.]

*Full length; seated, to left; dark coat and knee breeches; red chair and curtain; table to left. 77x59*

**Stewart, Professor Dugald** (1753-1828), philosopher. [Mr. E. G. Fraser Tytler. R. 1824; N. P. 1868; S. N. P.]

*Bust, to right; white hair, shaven face, dark dress. 29x24*  
*ENG. IN MEZZ. BY TURNER AND IN LINE BY LIZARS*

**Stewart, G. H.**, of Physgill, with a horse. [Mr. R. J. Stewart of Glasserton. R. 1824]

**Stewart, Mrs.**, of Physgill and Glasserton. [Mr. R. J. Stewart of Glasserton. R. 1824]

*Full length; standing in landscape, parasol and hat in hand*  
*Painted about 1823*

**Stewart, John**, of Garth. [Sir Donald Currie, K.C.M.G. Sold by Foster, July 1901]

**Stewart, Sir Michael Shaw**

*Head size*  
*ENG. IN MEZZ. BY COUSINS*

**Stewart, Mrs.**, of Kirkchrist. [Mr. Lawson Peacock. Gr. G.]

**Stirling, Miss Christian**, 2nd daughter of Sir William Stirling of Ardoch, b. 1762; m. 1784 George Dundas of Dundas; d. 1832. [Mr. Archibald Stirling. R. 1876]

*Bust; low-cut black dress; black shawl over head and across bosom; very dark background of sky*

**Stirling, Helen** (1808-1822), only child of Robert, son of William Stirling of Keir and Cawdor. [Mr. Archibald Stirling. R. 1876]

*Full length; a child seated in a landscape; white dress and socks, scarlet slippers; flowers in her lap. 35x27*  
*Painted about 1811*

**Stirling, John**, of Kippendavie, and his youngest daughter, Jane. [Mr. Stirling of Kippendavie. R. 1876]

**Stirling, Robert** (1772-1808), fifth son of William Stirling of Keir. [Mr. Archibald Stirling]

*Bust portrait*

**Stirling, William**, of Cordale (1780-1847). [Mr. Stirling. G. P.]

*Head slightly to right; shaven face except side whiskers; loose white collar, dark jacket and cloak; plain background*

**Stodart, Robert**, of Kailzie and Ormiston Hill. [Mrs. Wyld. R. 1876]

**Stothert, William**, of Cargen. [Rev. Burton Alexander. R. 1876]

**Strachan, Mrs. Renny**. [C. 15, 7, 1899]

**Stuart, Charles**, of Edinburgh. [C. 27, 4, 1901]

*Bust, black coat, white stock. 30x25*

**Stuart, Sir James**, of Allartone

*Half length*  
*ENG. IN MEZZ. BY BURTON*

**Stuart, Sir John**, Bart. (1751?-1821), of Fettercairn; M.P. for Kincardine 1797; Baron of Exchequer 1807. [Hon. C. F. Trefusis. R. 1876]

*Half length*  
*Probably painted about 1805. 33x24*

**Suttie, George**, of the East India Company's Service. [Sir George Grant Suttie, Bart. R. 1876]

*Painted about 1795*

**Suttie, Miss Janet**, daughter of Sir James Suttie. [Sir George Grant Suttie, Bart. R. 1876; Gr. G.; G. I. 1901]

*Bust; oval; head to left; white and pink gown; greenish background*  
*Painted about 1818*





SIR HENRY RAEBURN

*Pencil Drawing by Sir Francis Chantrey*

$\frac{d}{dt} \left( \frac{\partial L}{\partial \dot{x}} \right) = \frac{\partial L}{\partial x}$



**Suttie, Miss Margaret**, daughter of Sir James Suttie. [Sir George Grant Suttie, Bart. R. 1876; Gr. G.; G. I. 1901]

*Bust, wool. face turned to right, black hair, pink collar, white sleeves; crimson curtain background. Oil*

*Painted about 1818*

ENG. IN MEZZ. BY R. S. CLOUSTON (1893)

**Suttie, Lady**, daughter of J. Hamilton of Bangour, married Sir James Grant Suttie of Prestongrange. [Sir George Grant Suttie, Bart. R. 1876]

*Painted about 1795*

**Sym, Robert** (1752-1844), W.S., uncle of Professor Wilson ("Christopher North") and the "Timothy Tickler" of the "Noctes Ambrosianæ." [Miss J. Grant. R. 1876; Gr. G.]

*Bust; head and figure turned to left; dark costume, ruffled shirt front; plain background*

ENG. IN LINE BY BEIL

**Tait, John** (1727-1800), of Harvieston, W.S., grandfather of Archbishop Tait of Canterbury. [Mrs. Pitman. R. 1876]

**Tait, John**, of Harvieston and Cumloden, and grandchild, John Tait. The boy (1796-1878) was afterwards Dean of Faculty and Sheriff of Perth. [Mrs. Pitman. R. S. A. 1863; R. 1876; Gr. G.]

*Three-quarter length; the old man seated to left, the child standing beside him; foliage and sky background*

*Painted about 1798-99. It is said that the child was inserted after the grandfather's death*

**Taylor, Rev. William, Sen., D.D.** (1744-1823), Principal of Glasgow University. [Mrs. Monteith. G. P.; S. N. P.]

*To waist; seated to left; black gown, red book in left hand. 55 x 90*

**Telford, Thomas** (1757-1834), the son of a Dumfriesshire shepherd, he became celebrated as a civil engineer and was buried in Westminster Abbey. [Mrs. Burge. N. P. 1868; R. 1876]

*To waist; nearly front face, black coat 30 x 25*

*Painted about 1812*

**Thomson, Rev. Andrew, D.D.** (1778-1831), a popular Edinburgh minister, St. George's parish. [R. 1824; R. S. A. 1863; G. P.; R. 1876. C. 1877]

*Head and shoulders; turned slightly to right; clerical gown over black coat, bands; curly hair, side whiskers*

ENG. (VIGNETTE) IN STIPPLE BY WALKER

**Thomson, Christina**; daughter of Robert Thomson of Camphill and wife of Rev. Thomas White, M.A., of Lichfield and University College Oxford. [Col. Sir Robert White-Thomson, K.C.B.]

*Painted about 1822. 30 x 24*

**Thomson, George.** [The Misses Thomson. R. S. A. 1863]

*Head size*

ENG. IN STIPPLE (VIGNETTE) BY COCHRANE

**Thomson, John**, merchant, Edinburgh. [Mrs. Bell. R. 1876]

**Thomson, Rev. John** (1778-1840), minister of Duddingston, near Edinburgh, a gifted landscape painter and an honorary member of the Royal Scottish Academy. [Mr. Archibald Stirling. R. 1824 and 1876. C. 1877]

*Bust; shoulders front, head half to left; black coat and vest; plain background 30 x 25*

ENG. IN MEZZ. BY A. HAY

**Thomson, Robert**, of Camphill (1771-1831), manufacturer in Glasgow; J.P. for Renfrew and Lanark. [Col. Sir Robert White-Thomson, K.C.B.]

*Painted about 1820. 48 x 39*

**Thomson, Thomas** (1768-1852), antiquary; edited "Acts of the Parliament of Scotland," etc.; President of the Bannatyne Club; brother of Rev. John Thomson, the landscape painter. [Mr. Kennedy, Dalquharan Castle. R. 1876]

**Tod, John**, of Kirkhill, W.S. [Mr. Tod. R. 1876]

**Torphichen, James**, 9th Lord (1759-1715), served in the army; a representative peer. [Lord Torphichen] 51 x 39

**Torphichen, Lady**: Anne, wife of the 9th Baron and daughter of Sir John Inglis, Bart., of Cramond. [Lord Torphichen. R. 1876] 51 x 39

**Towers, Professor James**, surgeon. [Mr. R. Towers. G. P.]

*Painted in 1818*

**Trotter, Archibald**, of Bush. [Lieut. Colonel Trotter. R. 1876]

**Tytler, Alexander Fraser.** See Lord Woodhouselee

**Tytler, Mrs. Grant Fraser.** [Mr. E. Grant Fraser Tytler. Gr. G.]

**Tytler, William, W.S., F.R.S.E.** (1711-1792). [Mr. E. G. Fraser Tytler. N. P. 1868; S. N. P.]

*To waist; to right; black hat, blue-black coat; landscape background. 30 x 24*

ENG. IN MEZZ. BY JONES (1790)

**Urquhart, William**, merchant in Glasgow. [Glasgow Corporation Galleries]

*Bust; head slightly to right; brown coat, buttoned; yellow vest; white neckcloth 30 x 25*

**Urquhart, Mrs.** [Glasgow Corporation Galleries]

*To below waist; figure front, head fully half turned to left and lit from that side; dark hair in curls on brow; high-waisted, low-necked white gown; lavender-grey cloak, open at neck and brought together at bottom of picture; plain background. 30 x 25*

**Vere, Mrs.**, daughter of Lady Raeburn and her first husband, married Daniel Vere of Stonebyres. [Mrs. Keiller. R. 1876; Gr. G.]

**Walker, Mrs. F.**, of Hawthornden. [Sir J. Drummond, Bart. R. 1824]

**Wallace, Hugh**, served with distinction in the 7th Fusiliers in the Peninsular War. [Mr. Hugh R. Wallace]

*Bust portrait. 30 x 25*

**Wallace, Mrs.**, of Biscally, *née* Fanny Ritchie. [Mr. Hugh R. Wallace] *Miniature*

**Wardrop, James** (1731-1830), of Torbanehill, Linlithgowshire. [Mr. J. C. Wardrop. R. S. A. 1863; R. 1876; R. A. 1877; Gr. G.; E. L. 1901]

*Bust; the strong marked aged head slightly turned to left and lit from that side; very dark coat and background. 29½ x 24½*

**Wardrop, James, M.D.** (1782-1869), born at Torbanehill, he became a famous oculist and surgeon to King George IV. [Mrs. Wardrop. R. 1876]

**Watson, Walter T.**, son of Capt. Andrew Watson, of Hunthill. [Lent by late Dr. Sidey to R. 1876]

*French crayon or pastel, about 1790*

**Wauchope, Andrew**, of Niddrie. [Trustees of General Wauchope. R. S. A. 1863; R. 1876]

**Wauchope, John** (1767-1797), advocate. [Sir J. D. Don Wauchope, Bart. R. 1876]

- Wauchope, John** (1742-1810), of Edmonstone. [Sir J. D. Don Wauchope, Bart. R. 1876]
- Wauchope, John** (1751-1828), W.S.; youngest son of Andrew Wauchope, of Niddry; admitted W.S. 1774. [N. G. S., bequeathed by Rev. H. B. Sands 1884. R. 1876]  
*To waist; double-breasted white waistcoat, dark blue coat, dark grey background. 30 x 25*
- Wauchope, Mrs.**, daughter of John Erskine of Dun. Died 1811. [Sir J. D. Don Wauchope, Bart. R. 1876]
- Wedderburn, Alex.** (See Earl of Rosslyn)
- Wedderburn, James** (1782-1822), Solicitor-General for Scotland. [Mrs. Mackenzie. R. 1876]
- Wedderburn, Mrs.**, née Isabella Clerk, wife of James Wedderburn. [Mrs. Mackenzie. R. 1876]
- Wellwood, Rev. Sir Henry Moncreiff, Bart., D.D.** (1750-1827), minister of St. Cuthbert's, Edinburgh, and a prominent leader of the Evangelical party. Wrote "Life of Dr. Erskine." [Lord Moncreiff. R. A. 1811; R. 1824 and 1876; R. S. A. 1863; S. N. P.; E. L. 1901]  
*Three-quarter length; seated to right; left hand extended, right resting on table with books; black dress. 49½ x 40*  
ENG. IN MEZZ. BY C. TURNER
- Wellwood, Rev. Sir Henry Moncreiff, Bart., D.D.** [Church of Scotland. Trustees of Widows' Fund]  
*Full length with figure in similar position to above*
- Wellwood, Rev. Sir Henry Moncreiff.** [Ex Mr. W. E. Malcolm. N. P. 1868; R. 1876. C. 16, 6, 1900]  
*Bust, to left; dark coat, white stock. 30 x 25*
- Wellwood, Hon. Alexander Maconochie** (1777-1861), Senator of the College of Justice as (2nd) Lord Meadowbank; previously M.P., Solicitor-General and Lord Advocate. [Mr. J. A. Maconochie Welwood. R. A. 1818; R. 1824; R. S. A. 1863; R. 1876]  
*Painted when Lord Advocate in 1816*  
ENG. IN MEZZ. BY DICK (PRIVATE PLATE)
- Welwood, Elizabeth.** (See Mrs. Alan Maconochie)
- Welwood, Mrs.** (1728-1813), eldest daughter of Sir George Preston, 4th Baronet of Valleyfield and wife (m. 1744) of Robert Welwood of Touch and Garvock. [Mr. J. A. Maconochie Welwood. R. S. A. 1863; R. 1876; Gr. G.]  
*Bust of an old woman; white cap with black ribbons; shoulders enveloped in yellow ochre shawl; plain background. 28 x 22½. Oval*  
*Painted about 1810*
- Welwood, Mrs.**, eldest daughter of Ld. President Blair of Avontown, and wife of the 2nd Lord Meadowbank. [Mr. J. A. Maconochie Welwood. R. 1876; Gr. G.; G. I. 1901]  
*Head; oval; brown and white gown; pearls round neck*  
*Painted 1818*
- Wemyss, Francis, 7th Earl of** (1779-1853). [Earl of Wemyss, Gosford. R. 1876]  
*Short half length; seated to right, arms folded; head slightly to left; plain background*  
*Painted 1812*  
LITHOGRAPHED BY CARDONNIER
- Wemyss, Countess of Wemyss**, wife of the 7th Earl and daughter of Walter Campbell of Shawfield; married 1794. [Earl of Wemyss. R. 1876; R. A. 1877]  
*Standing half length; right hand at breast, left arm hanging; gold chain round neck; blue drapery, greenish background*
- Wharton, Charlotte Dundas**, afterwards Mrs. William Wharton. [Marquess of Zetland, K.T.]
- White, Mrs.**, of Howden; mother of Miss Logan White, who married Raeburn's son. [Messrs. Forbes and Paterson]  
*To waist; face nearly front, shoulders a little to left; a middle-aged and comely woman; curls on forehead below white cap; small white ruffle round neck, black lace shawl over white gown*
- Williams, Hugh William** (1773-1829), water-colour painter, known from his subjects as "Grecian" Williams; wrote and illustrated "Travels in Italy and Greece." [N. P. G. Edin. Institution 1822; R. 1824; R. S. A. 1863; N. P. 1867; G. P.; R. 1876]  
*Bust; black coat, white neckerchief. 30 x 25*
- Willoughby de Eresby, Lady.** (See Lady Perth and daughter)
- Wilson, Professor John** (1785-1857), poet and essayist; author of the "Noctes Ambrosianæ" and one of the most brilliant contributors to "Maga" in its earlier days; Professor of Moral Philosophy in Edinburgh University. [Royal Scottish Academy; lent to S. N. P. G. R. 1876]  
*Full length; standing to right beside a brown horse; chocolate coat, white vest, yellow riding-breeches and top-boots; background of brown tree and sky. 93 x 58*  
*Painted about 1805*
- Wood, Andrew** (1742-1821), surgeon, practised in Edinburgh in partnership with his cousin, "the octogenarian chief, the kind old Sandy Wood." [Miss Edmonstone. R. 1876]  
*Miniature; head turned slightly to right and lit from left; purple coat, white vest and short frill; greenish background. Oval. 1½ x 1½*
- Wood, Andrew, surgeon.** [Dr. Russell Wood. R. 1876]  
*Bust portrait. 30 x 25*
- Wood, Mrs. Andrew** (1754-1845), daughter of John Russell of Roseburn, and wife of Andrew Wood, surgeon. [Dr. Russell Wood. R. 1876; Gr. G.; E. L. 1901]  
*Bust; face and figure turned to right; green dress with white yoke and neck; white cap; dark background. 29 x 24*
- Wood, Peter.** [R. 1824]
- Wood, Thomas**, father of "lang Sandy Wood." [Mr. A. R. Wilson Wood]  
*Half length; figure nearly front, face turned to right; one hand in opening of coat, other by his side; dark coat, white wig*  
*A very early example*
- Woodhouselee, Lord, Alexander Fraser Tytler** (1747-1812), judge and author. [Ex Fraser Collection. C. 10, 7, 97]  
*Bust; full face, body turned to left; black coat, white stock. 30 x 25*  
*Painted 1804*
- Woodhouselee, Lord.** [Mr. Fraser Tytler. N. P. 1868; S. N. P.]  
*To waist; to right; white hair, black dress. 29½ x 24½*  
*Painted 1804*  
ENG. (VIGNETTE) IN STIPPLE BY PICART
- Wyld, Mrs.**, of Gilston. [Mrs. Wyld. R. 1876]
- Wynyard, Colonel Henry.** [Colonel Cornwallis West. Gr. G.]
- Young, Alexander, W. S.** [Mr. A. Rutherford. R. S. A. 1880]
- Young, Mrs.** [Mr. A. Rutherford. R. S. A. 1881]



## UNNAMED PORTRAITS AND STUDIES

- Boy and Rabbit.** [Royal Academy]  
*Full length; a boy kneeling in centre of picture, with his right arm about a rabbit, sitting on a bank to left; sky background*  
 41 x 31  
*Presented in 1881 as his diploma work; it is in reality a portrait of Henry Raeburn Inglis, son of the artist's step-daughter, who married Captain Inglis, R.N.*
- Boy with Cherries, Study of a.**  
 [Captain Gaskell ex Sir W. Cunliffe Brooks's and Raeburn family collections. R. 1876; C. 1877 and 1888; Brooks's Sale, June 1901]  
*Fair-haired, blue-eyed boy, in white shirt, seated in landscape, holding a basket of cherries.* 29 x 25
- Boy, Portrait of a.** [Mr. R. C. Johnson, Washington, U.S.A.]  
*Head and shoulders; hand raised; green jacket, red vest.* 30 x 25
- Boy, Portrait of a.** [Lord Iveagh]
- Boy, Study of a.** [Lent by Raeburn family to R. 1876]
- Child, Study of a.** [Lent by Raeburn family to R. S. A. 1863; R. 1876; C. 1877]
- Child, Portrait of a.** [Lent by Raeburn family to R. 1824 and 1876]
- Children and Lady.** (Children painted by Raeburn, the lady by Sir J. Watson Gordon.) [Lent by Raeburn family R. 1876]  
*Possibly the picture "Lady and Children" sold in Raeburn sale, C. 1877*
- Dog, Study of a.** [Mrs. Wardrop. R. 1876]
- Female, Study of a.** [Ex Gibson Craig collection. D. 1887]  
*Painted in Rome.* 5½ x 8
- Gentleman, Portrait of a, in grey coat and wig.** [D. 10, 4, 1896]
- Gentleman, Portrait of a.** [D. 10, 4, 1896]
- Gentleman, Portrait of a.** [Trustees of Capt. Robertson Reid Sale. C. 15, 6, 1901]  
*Blue coat, powdered hair; holding a book* 30 x 25
- Gentleman, Portrait of a.** [D. 11, 4, 1896]  
 49 x 39
- Gentleman, Portrait of a.** [D. 11, 4, 1896]  
 35½ x 27
- Gentleman, Portrait of a.** [C. 15, 6, 1901]  
*Dark dress with fur.* 30 x 25
- Gentleman, Portrait of a.** [Mr. A. Wertheimer]  
*Three-quarter length*
- Gentleman, with hat.** [Lent by Raeburn family to R. 1876]
- Gentleman.** [Lent by Raeburn family to R. 1876]
- Gentleman.** [Lent by Raeburn family to R. 1876]
- Girl, a young, sitting, leaning on a portfolio, now known as "Girl Sketching."** [Mrs. George Holt ex Gibson Craig collection. R. 1876; G. I. 1888 and 1901. C. 1887]  
*To waist; resting elbow on sketch book; white dress; plain background.* 29½ x 24½
- Girl, a Little.** [Mr. James Coats. G. I. 1901]  
*Full length; seated, holding cornflowers, poppies, and daisies in her hands; low-necked, short-sleeved white dress, with narrow blue ribbon sash. yellow shoes; landscape setting*
- Head.** [Lent by Raeburn family to R. 1876]
- Head.** [Lent by Raeburn family to R. 1876]
- "Innocence."** [Messrs. Sedelmeyer. C. 13, 5, 1899]  
*A little girl in short-sleeved white muslin dress, seated in a landscape, holding a bunch of pansies and wallflowers.* 34 x 27
- Lady, Portrait of a.** [Mr. Siegfried Schwabacker]  
*To waist; face almost front, figure turned towards left; she wears a yellow kerchief on head, and a rose-red and white gown, very low at the shoulders; little dog in her arms; sky and landscape background*
- Lady, Portrait of a.** [Mr. Arthur Sanderson. Gr. G.; E. L. 1901]  
*To below waist; young woman wearing a low-necked white gown under a crimson cloak; brow shadowed by brown ringlets; dark brown background.* 31½ x 26½
- Lady, Portrait of a young.** [Mr. M. Colnaghi ex Arthur Kay collection. C. 11, 5, 1901]  
*Seated; white dress, red robe.* 30 x 25
- Lady, Portrait of a.** [Mr. A. Wertheimer]  
*Three-quarter length*
- Lady, Portrait of a.** [C. 16, 3, 1901]  
*In grey dress; seated with a book.* 29 x 24
- Lady, Portrait of a.** [Major-General Cunningham; lent for several years to N. G. S.]  
*Half-length of old lady; grey gown, white cap and shawl; seated in red chair to left; plain background.* 36 x 27½
- Lady.** [Lord Shand ex Raeburn family. R. 1876 and C. 1877]  
*Full length*
- Lady, Portrait of an old.** [Mrs. Beith. Gr. G.]
- Lady, an old, with a large cap.** [Ex Gibson Craig collection. R. 1876; C. 1887]
- Lady and Children.** (See Children and Lady)



**Lady and Gentleman, Portrait of a.** [Mr. Pierpont Morgan ex Sir W. Agnew, Bart. R. A. 1895; British Pavilion, Paris, 1900]

*Three-quarter length figures; lady in white gown and head-dress, seated to left; gentleman standing beside her, his arm resting on back of chair; red coat; landscape background*  
48 x 38½

**Madonna, Head of a.** [Ex Gibson Craig collection. R. 1876]

*Miniature: signed "H. R." and dated 1777*

**Man, Portrait of a young.** [Mr. Angus, Montreal, ex Peel collection]

*Bust*

**Officer, an, with dog.** [Lent by Raeburn family. R. 1876]

**Pensioner, a Greenwich.** [Louvre, Paris, ex Laurent Richard and Marquis de Rochebrune collections]

*Bust; face almost front; white wig, blue coat, gold buttons; plain background. Oval 19 x 15*  
ENG. BY HEDOUIN  
*Attributed to Raeburn*

**Polish Officer.** [Sir Henry Holland, Bart. R. A. 1872]

**Yellow Boy, The.** (See Walter Ross)

**Yeomanry Officer, 1798.** [Mr. J. C. Wardrop, Naval and Military Ex., Edin., 1889]

*Sketch*

**Youth, Study of a.** [Ex Gibson Craig collection. D. 1887]

*Painted in Rome. 5½ x 8*



MRS. HOME DRUMMOND

*Captain Home Drummond*



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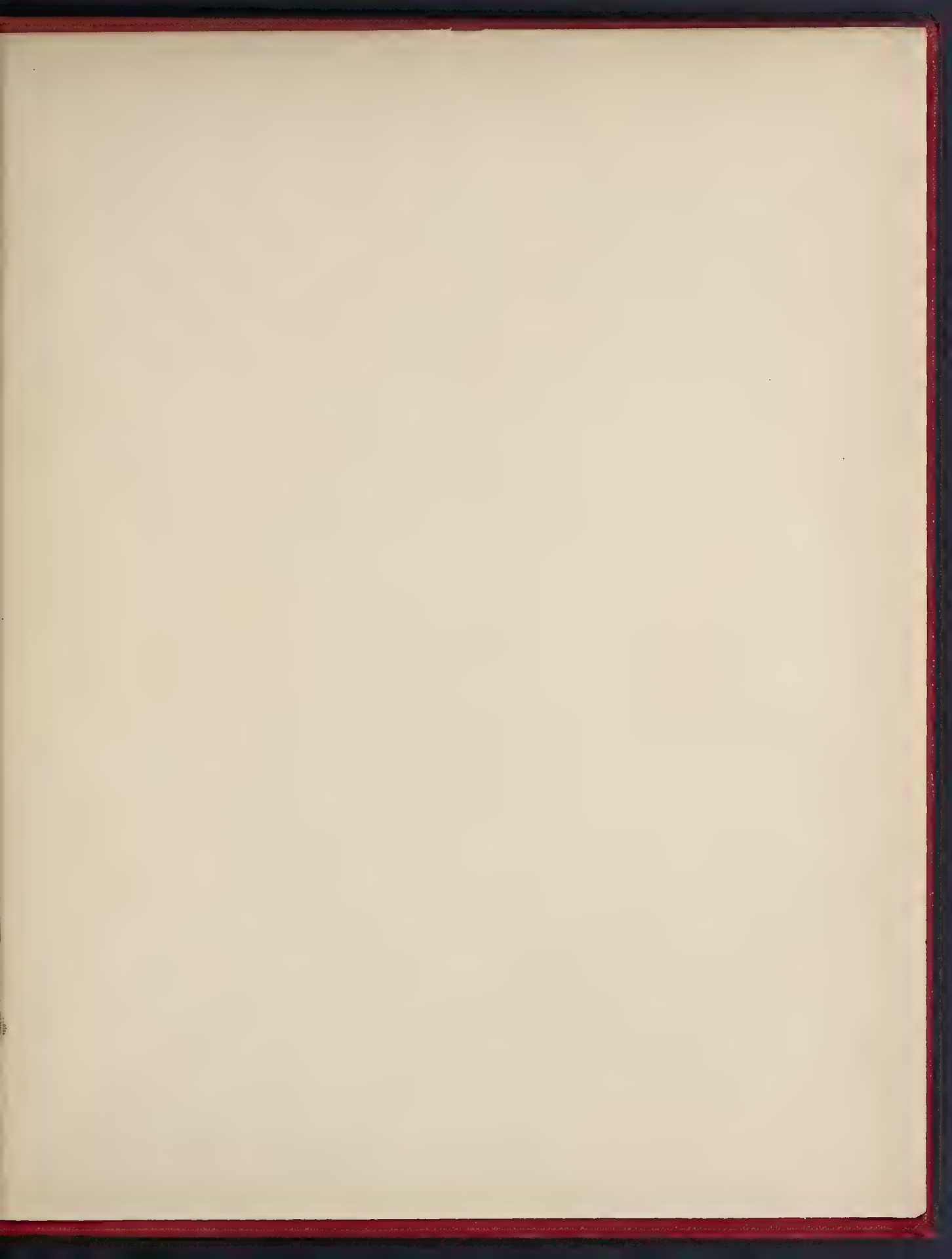


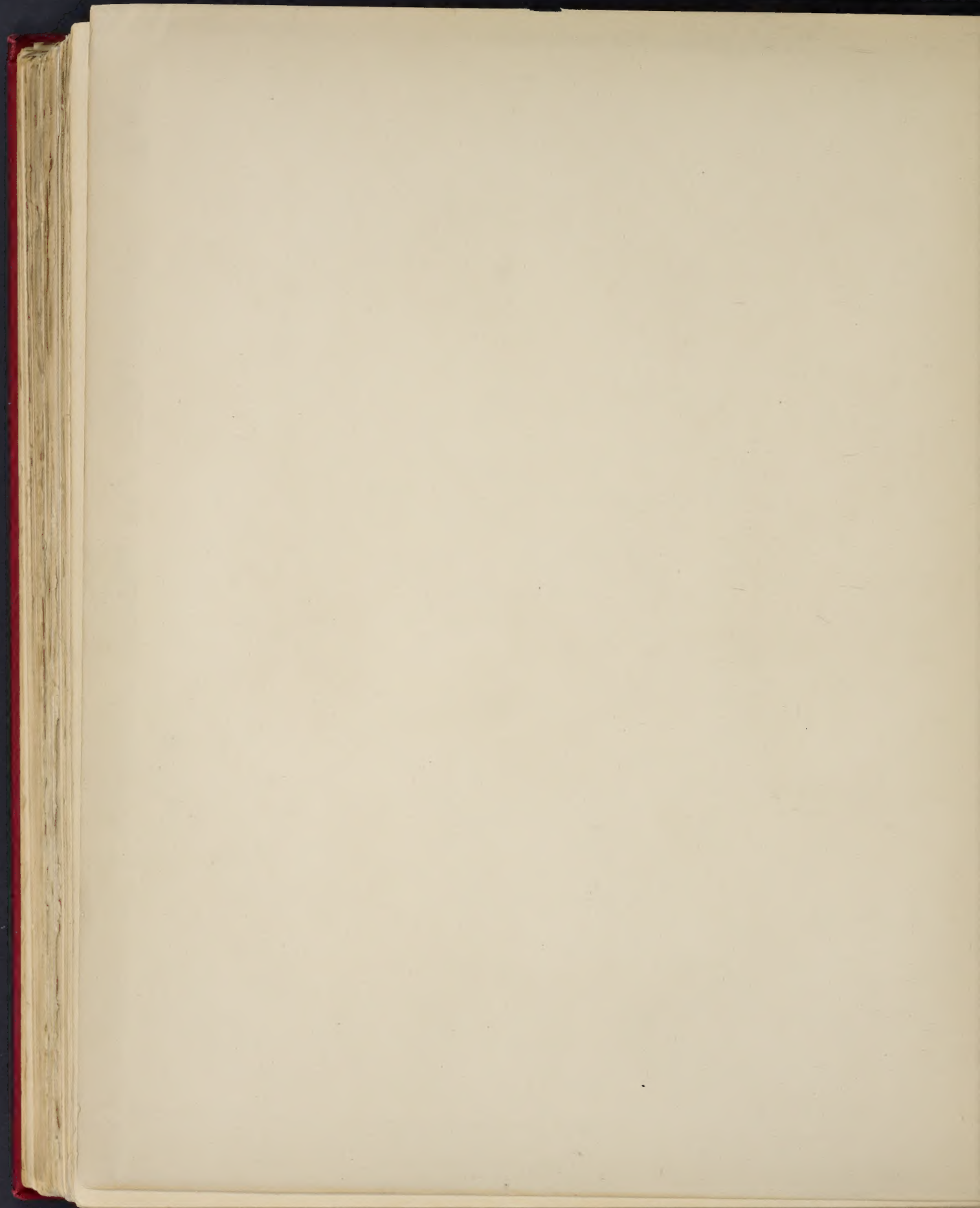






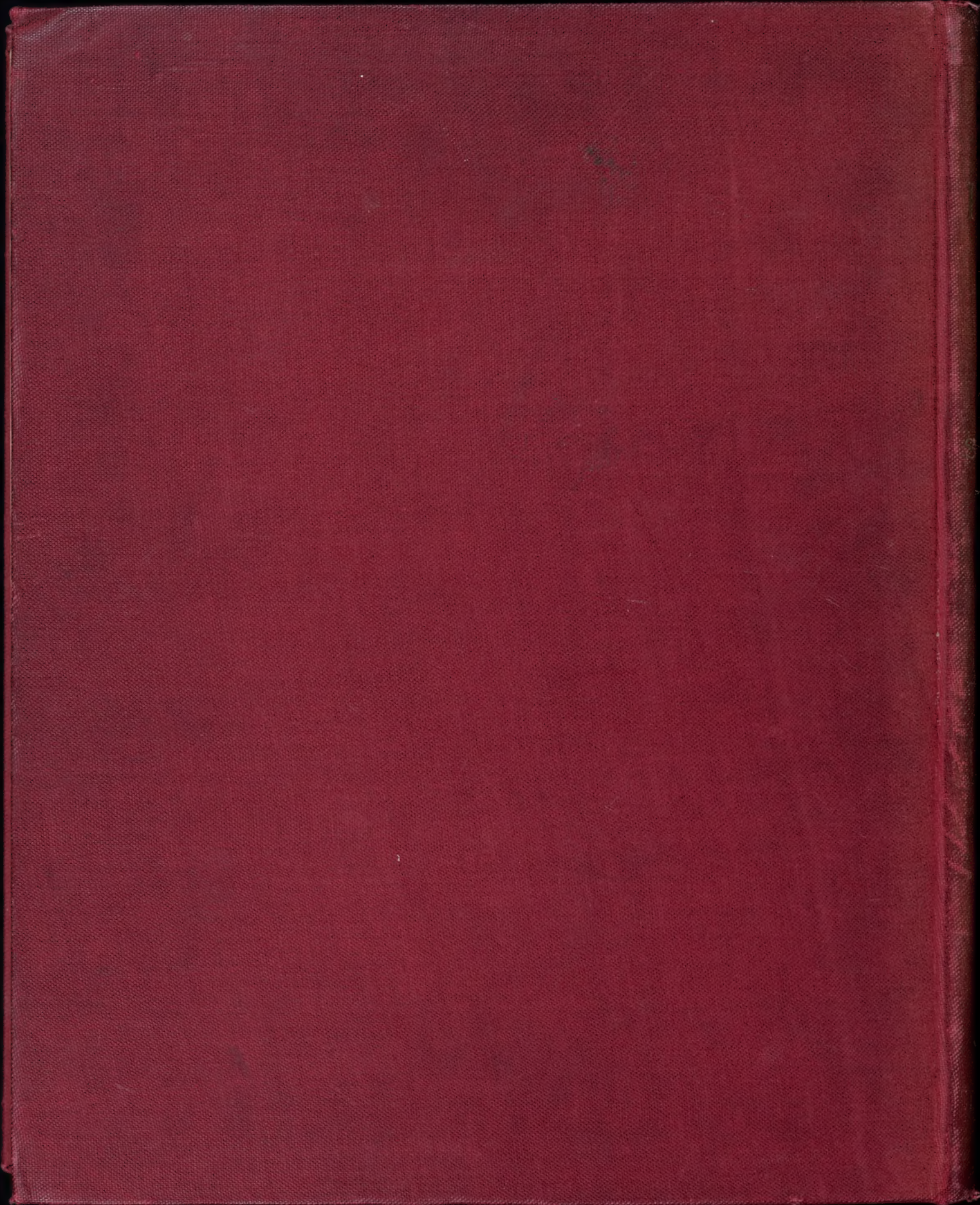














Collection  
Sir Geo Warrender  
Joseph Black - Baeburn  
50 x 40 Seated in  
a Chair

Can Book - Baeburn  
1901 - Greg.  
1911 p. 39

Heath engraved  
it.

left  
One arm on back  
of chair right  
in chair  
legs crossed.  
1 coat - Almost  
face.